

F-46.103  
Sa254

FROM THE LIBRARY OF  
REV. LOUIS FITZGERALD BENSON, D. D.

BEQUEATHED BY HIM TO  
THE LIBRARY OF  
PRINCETON THEOLOGICAL SEMINARY

Division SCB  
Section 2651









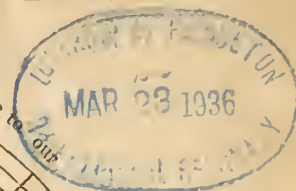


CANON

FOUR IN ONE.

To complete our concert fair. Welcome, welcome ev'ry guest, Welcome to our Music feast. Music is our only cheer. Fills both soul and ravish'd ear. Sacred Nine teach us the mood, Sweetest notes to be explor'd: Softly moves the trembling air,

THE  
**AMERICAN HARMONIST,**  
CONTAINING  
**EASY AND CONCISE RULES OF MUSIC,**  
TOGETHER WITH A COLLECTION OF THE MOST APPROVED  
**PSALM AND HYMN TUNES,**  
FITTED TO ALL THE VARIOUS METRES; TOGETHER WITH ODES, ANTHEMS, AND SET PIECES:  
MANY OF WHICH WERE NEVER BEFORE PUBLISHED.  
BY **STEPHEN ST. JOHN,** PROFESSOR OF MUSIC.  
PRINTED AT HARRISBURG, PA. BY W. M. GREER.  
1821.



EASTERN DISTRICT OF PENNSYLVANIA, TO WIT:



BE IT REMEMBERED, That on the first day of November, in the forty-sixth year of the independence of the United States of America, A. D. 1821, STEPHEN ST. JOHN, of the said district, hath deposited in this office, the title of a book, the right whereof he claims as author, in the words following, to wit:

“The American Harmonist, containing easy and concise rules of Music, together with a collection of the most approved psalm and hymn tunes, fitted to all the various metres; together with odes, anthems, and set pieces: many of which were never before published. By Stephen St. John, professor of Music.”

In conformity to the act of the Congress of the United States, intituled, “An act for the encouragement of learning, by securing the copies of Maps, Charts, and Books, to the authors and proprietors of such copies, during the times therein mentioned;” and also to the act, entitled, “An act, supplementary to an act, entitled, “An act for the encouragement of learning, by securing the copies of Maps, Charts, and Books, to the authors and proprietors of such copies during the times therein mentioned,” and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints.”

D. CALDWELL, clerk of the eastern district of Pennsylvania.



## PREFACE.

PSALMODY is justly considered an important part of public worship. It tends to allay the boisterous tumults of the mind, and to dispose the heart to receive the sacred impressions of religious truth. The charms of music have indeed been celebrated in all ages, and among all nations. The singing of hymns was in use amongst the ancient heathens; and in the present age of refinement, it is universally admitted, that nothing can be more conducive to the purposes of religion. This opinion is confirmed by the records of holy writ; for Moses, by divine command, introduced it into his religious institution; and David raised it to high perfection by his poetical talents and musical skill. Its use has also been recommended by the practice of our blessed Saviour; in imitation of whom, St. Paul says, "Exhort ye one another in psalms and hymns and spiritual songs, singing and making melody in your hearts unto the Lord." And who, let me ask, ever heard "the solemn organ peal the note of praise," without being ready to exclaim,

" 'Tis sweet to hear the grateful anthem rise  
From hearts all glowing with devotion's flame;  
To catch the warm hosanna, as it flies,  
And bear some tribute to the Saviour's name."

In short, to adopt the language of the reverend Synod of New-York, "no act of social religion is either more pleasing in itself, or more happily adapted to cherish the love of God and man." When, therefore, Christianity is spreading to the remote corners of the earth, and millions of human beings, who, in the retired solitudes of nature, are raising their pious voices in solemn song and prayer, to the Supreme Author of good, it cannot be deemed superfluous to increase the fervour of devotion, by contributing such aid as this compilation is intended to afford.

In order to recommend his work to the taste and patronage of an enlightened public, the editor of this collection has been careful to select such approved pieces of music as are both useful and pleasing. He has also arranged the gamut in the most concise and comprehensive manner, so as to embrace not only the first rudiments, but, in fact, the whole system of sacred melody: It has also been constructed upon a plan that will render it easy to be committed to memory; an improvement which cannot fail to recommend it to beginners. Other innovations have also been made upon the old plan, which the compiler flatters himself will be highly advantageous to learners, and contribute more to the making of proficients in this pleasing and desirable art, than any other edition extant.

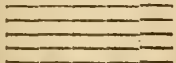
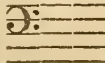

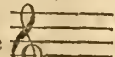
That it may have the contemplated effect, "and please Almighty God to give his blessing, and make it instrumental in glorifying his name," is the sincere wish of the

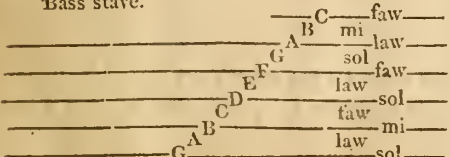
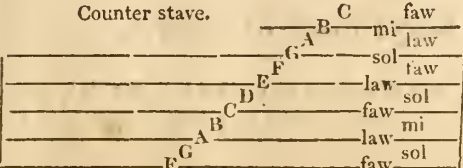
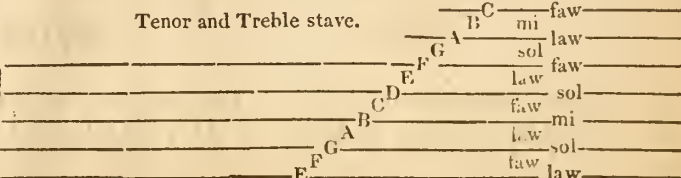
EDITOR.



# EASY AND CONCISE

## RULES OF PSALMODY.

THE seven primitive degrees of sound in music, are represented by characters, called notes, placed upon five lines and their spaces, called a stave; thus  The notes being named after the first seven letters of the alphabet, A, B, C, D, E, F, G. The situation of these letters on the stave is governed by certain characters, called cliffs, placed at the beginning of the stave; first, the F, or bass cliff, is always placed on the fourth line, thus  The C, or counter cliff, is placed upon the third line,  The G, or gs cliff, being for the tenor and treble, is placed upon the second line 

Bass stave.	Counter stave.	Tenor and Treble stave.
		

N. B. The general scale of music is, three octaves; all above are called notes in alt; and all below double; and should they be continued ever so high, or low, yet they are but a repetition of the first seven letters and their sounds.



## Rules to find the *mi*.

The natural place for *mi*, is in B;

But if B be flat, <i>mi</i> is in	E.	And if F be sharp, <i>mi</i> is in	F.
B and E - - - -	A.	F and C - - - -	C.
B, E and A - - - -	D.	F, C and G - - - -	G.
B, E, A and D - - - -	G.	F, C, G and D - - - -	D.
B, E, A, D and G - - - -	C.	F, C, G, D and A - - - -	A.
B, E, A, D, G and C - -	F.	F, C, G, D, A and E - -	E.

The *mi*, removed by sharps, is half a tone higher than by flats. Above *mi*, is twice *faw*, *sol*, *law*, ascending; and below *mi*, is twice *law*, *sol*, *faw*, descending; then comes *mi* again, either way.

N B. The *mi*, removed by sharps, is a fifth from each other ascending, and a fourth descending; and by flats, a fourth ascending, and a fifth descending: as for example—one sharp places *mi* on F, a fifth above and a fourth below B; one flat places *mi* on E, a fourth above and a fifth below B, &c. &c.

## Of the Keys used in Music.

There are but two natural or primitive keys in music, viz. C, the sharp, or major, and A, the flat, or minor key; all the others are called artificial. The last note in the bass is the key note, which is the first note above or below the *mi*; if above, it is in a sharp or major key, if below, it is in a flat or minor key.

## AN EXAMPLE OF THE TWO NATURAL KEYS.

A, the natural flat key.

C, the natural sharp key.




The first is called A, the natural minor key, by reason of having the lesser third, sixth and seventh above its key. The second is called C, the natural major key, it having the greater third, sixth and seventh above its key, which is half a tone sharper in the first third.


## Of Concords and Discords.

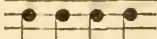
There are four Concords and three Discords. The Concords are the unison, third, fifth and sixth; the discords are the second, fourth and seventh. These are all useful in musical composition; the discords are used as preparatories to a resolving chord, and are always written, or supposed, preceding the introduction of a new pitch. Following fifths, or octaves, are never admissible; those parts that move in unison, or by octaves, are in effect nothing more than solos strengthened by adding all the voices in the choir.


## Notes and their proportions.

The semibreve as a measure.

one  semibreve

is equal to  2 minims,

or  4 crotchets,

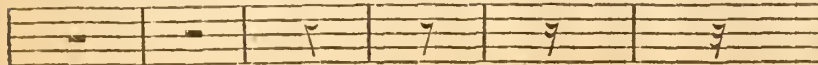
or  8 quavers,

or  16 semiquavers,

or  32 demisemiquavers.


## Rests.



Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.





Rests are marks of silence, equal in length of time to notes of sound whose names they bear. N. B. The semibreve rest fills a measure in all moods of time.

## Explanation of characters.


Stave.  The five lines and spaces on which music is set or written.


Brace  or  shew how many parts are sung together.


Ledger lines  are those added when notes ascend or descend beyond the stave, either above or below.


A single bar  divides the notes of the composition into equal proportions.


Double bar  marks the end of a strain.


A sharp  is a mark of elevation, and when set before a note, raises it half a tone.


A flat  is a mark of depression, and when set before a note, sinks it half a tone.


A natural  being set before any note made flat or sharp at the beginning of a tune, restores it to its natural sound.


A slur or tie  drawn over or under any number of notes, signifies that they are to be sung to one syllable.

A point of addition  makes a note half as long again.

Repeat or  shews what part of a tune is to be sung twice.

Dots before a double bar  require a repetition of the preceding strain.

Dots after a double bar  shew that the following strain is to be sung.

Staccato, or marks of distinction  require the notes over or under which they are placed to be sung distinct and emphatical.





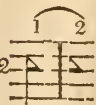
Two strokes with dots  signify a repetition of words.


Figure 3  placed over or under three notes, reduces them to the time of two of the same kind.

Choosing notes  gives the performer liberty to sing which he pleases.

A hold  placed over or under a note, shews that it is to be held longer than its proper time.

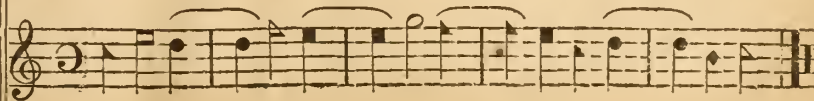
A direct  set at the end of a stave, points to the first note in the next stave.

Figures 1 2  are used when some part of a tune is to be repeated, and shew that the note or notes under 1 is to be sung before the repeat, and those under 2 after the repeat; but if slurred together, both are sung after the repeat.

A close  shews the end of a tune.

NOTES OF SYNCOPATION, are those notes which are thrown out of their proper order, or through the bar.



EXAMPLE.











# The various moods of time, and their marks.

## COMMON TIME.



*Adagio*, or 1st mood,  hath a semibreve  for a measure note; four beats in a bar, two down and two up; and sung in the time of four seconds.



*Largo*, or 2d mood,  hath a semibreve  for a measure note; four beats in a bar, two down and two up; and sung in the time of three seconds.



*Allegro*, or 3d mood,  hath a semibreve  for a measure note; two beats in a bar, one down and one up; and sung in the time of two seconds.

2-4, or 4th mood,  hath a minim  for a measure note; two beats in a bar, one down and one up; and sung in the time of one and a half seconds.



## TRIPLE TIME.



3-2, or 1st mood,  hath a pointed semibreve  for a measure note; three beats in a bar, two down and one up; sung in the time of three seconds.

3-4, or 2d mood,  hath a pointed minim  for a measure note; three beats in a bar, two down and one up; sung in the time of two seconds.

3-8, or 3d mood,  hath a pointed crotchet  for a measure note; three beats in a bar, two down and one up; sung in the time of one and an half seconds.

## COMPOUND TIME.

6-4, or 1st mood,  hath a pointed semibreve  for a measure note; two beats in a bar, one down and one up; and sung in the time of two seconds.

6-8, or 2d mood,  hath a pointed minim  for a measure note; two beats in a bar, one down and one up; and sung in the time of one and an half seconds.

There are several other moods used in music; they not being in common use, I shall set them down as follow: viz. 3-16, 6-16, 9-4, 9-8, 9-16, 12-4, 12-8, 12-16. Observe, that in all moods of time expressed by figures, the upper figure shows how many notes fill a bar; and the lower figure, how many of those are equal to a semibreve.

N. B. The following are the lengths of pendulums, measuring from the centre of the weight to the point of suspension, shewing the true time for a beat in each mood, counting one beat for each vibration: viz. For the *Adagio*, *Allegro*, 3-2 and 6-4, moods of time, 39.2 inches; for *Largo*, 2-4 and 6-8, moods of time, 22.05 inches; for 3-4 mood, 17.4 inches; and for 3-8 mood, 9.8 inches.

## Of Beating Time.

For the first and second moods of Common Time, observe, first; strike the ends of your fingers; secondly, the heel of your hand; thirdly, raise your hand a little; and fourthly, raise it to the position in which you commenced; which completes the bar. The Triple Time moods should be beat as the two first moods of Common Time, omitting the last beat. The third and fourth moods of Common Time, and the moods of Compound Time, have two equal motions of the hand.

## Miscellaneous Observations.

In singing, every word should be pronounced as clear and distinct as possible. It is this, in a great measure, gives vocal music the preference to instrumental; by affording, at the same time, the sweets of harmony, together with the sense of what is expressed. ACCENT is another very important part in music; it is inseparably connected with a good pronunciation, and in a great measure distinguishes one mood of time from another. The first part of the bar, is the accented part, in all moods of time; in Common Time, when the bar is divided into four parts, there should be an *HALF ACCENT* on the third part; and in any of the moods that are subdivided, the *accent* may be increased. The *SWELL* is an essential beauty in singing; it should be applied by striking the notes soft, and gradually increasing the sound to the centre, then diminishing in the same proportion. All notes should have their *swell* gently as the air of the tune requires. The concluding note should be sounded smooth, swelling the last beat like an echo; and all conclude at the same instant. The *BASS* should be sung grave and majestic; the *TENOR*, steady and engaging; the *COUNTER*, shrill and melodious; and the *TREBLE*, soft and delicate. The general proportions on the parts, are, three on the *Bass*, one on the *Tenor*, one on the *Counter*, and two on the *Treble*. To conclude; the most important part in *PSALMODY*, is strict decorum, with a heart deeply impressed with the great truths we utter with our voices, aiming at the glory of God, and the edification of one another.

## Definition of Musical terms.

*Accord.* To agree in pitch and tone.

*Adagio* The slowest movement, with grace and embellishment.

*Ad Libitum.* At pleasure of the performer.

*Affettuoso.* Tender and affecting, requiring a soft and delicate style of performance.

*Agitato.* A broken, interrupted style of performance, calculated to shake and surprise the hearer.

*Air.* The leading part.

*Alla Breve.* A movement with one breve, or two semibreves in a bar.

*A in Alt.* The second note in Alt, the ninth above the G, or Treble cliff note.

*Allegro* Gay, quick.

*Alt.* A term applied to that part of the great scale of sounds, which lies between F, above the Treble cliff note, and G, in Altissimo.

*Alto* Counter-tenor part.

*Altissimo.* is applied to all notes situated above the upper line of the stave.

*Andante.* implies a time somewhat slow, and a performance distinct and soothing.

*Antiphone.* The response which one side of the choir makes to the other, in the chant.

*Appoggiatura.* A note of embellishment.

*A Tempo.* In time.

*Beat.* A beat is a transient grace note, struck immediately before the note it is intended to ornament.

*Bis.* Those bars, over which this term is placed, should be performed twice.

*Cadence.* A pause, or suspension, at the end of an air, to afford the performer an opportunity of introducing a graceful extempore close.

*Canon.* A vocal composition, in two or more parts, so constructed as to form a perpetual fugue.

*Cantabile.* A term applied to movements intended to be performed in a graceful, elegant, and melodious style.

*Canto* Signifying the melody, or highest vocal part.

*Capriccio.* A loose, irregular species of composition.

*Chromatic.* That species of music which moves by semitones.

*Con Affetto.* Implying a smooth, tender, and affecting style of performance.

*Con Spirito.* With spirit.

*Concord* An union of two or more sounds.

*Counter-tenor.* Applied to the highest male voice.

*Crescendo.* This implies that the notes of the passage, over which it is placed, are to be gradually swelled.

*D C.* or *Da Capo.* To conclude with the first strain.

*Diatonic.* That species of music in which both tones and semitones are used.

*Diminuendo.* Diminishing the sound.

*Dirge.* A solemn, and mournful composition.

*Divoto.* Solemn.

*Dolce.* Tenderly, or sweetly.

*Duett.* A composition expressly written for two voices, or two instruments.

*Elegiac.* An epithet given to certain plaintive and affecting melodies.

*Expression.* That quality in a performance, from which we receive a kind of appeal to our feelings, and which constitutes one of the first of musical requisites.

*Expressivo.* Expressively.

*Falsetto.* That species of voice in a man, the compass of which lies above his natural voice, and is produced by artificial constraint.

*Forte.* Loud.

*Fortissimo.* Very loud.

*Fuga,* or *Fugue.* A composition, in which a subject is successively repeated, or imitated, in two or more parts.

*G Gammut.* The first G below the Bass cliff note.

*Grave.* A slow movement between Adagio and Largo.

*Gusto.* With taste.

*Gustoso.* The music before which it is written, is to be performed in an elegant style.

*Interval.* The difference in point of gravity, or acuteness, between any two sounds.



*Intonation.* A word relating both to the consonance, and to the strength, or weakness, of sounds. It not only includes the act of tuning, but the giving to the tones of the voice that occasional impulse, swell, and decrease, on which, in a great measure, all expression depends.

*Irrelatives.* Applied to any two chords, which do not contain some sound common to both.

*Larghetto.* Not so slow as *Largo*.

*Languissant.* In a languishing manner.

*Largo.* A movement one degree quicker than *Adagio*.

*Measioso.* A word implying that the composition, or movement, to which it is prefixed, is to be performed with majesty and grandeur.

*Mancando.* Decreasing in sound.

*Messa di voce.* A swell of voice upon a holding note.

*Mezza voce.* A moderate strength of tone, and in a delicate pleasing manner.

*Mezzo Soprano.* A treble voice, of a moderate, or somewhat low scale.

*Ma, but as vivace ma non troppo pesto.* Lively, but not too quick.

*Moderato.* Somewhat slower than the true time.

*Non,* generally joined with the words *Troppo Allegro*. Not too quick.

*Oratorio.* A species of musical drama, consisting of airs, recitatives, duetts, trios, chorusses, &c.

*P.* signifies *Piano*, soft.

*Pianissimo.* Very soft, the superlative of *Piano*.

*Piu.* More.

*P. P.* or *Piu-Piano*. More soft, or very soft.

*Pomposo.* In a grand and dignified style.

*Prestissimo.* The most rapid time.

*Primo.* First.

*Quartetto.* A composition for four voices.

*Quintetto.* A composition for five

*Recitative.* Musical speech, or

*Recte and Rectro.* Forward and Backward.

*Response.* The name of a kind of anthem sung in the church after the morning lesson.

*Rondo.* A composition, generally consisting of three strains; the first of which closes in the original key, while each of the others are so constructed, in point of modulation, as to reconduct the ear, in an easy and natural manner, to the first strain.

*Semitone.* Half tone.

*Solo.* A composition for a single voice.

*Staccato.* Signifying, that the notes of the passage over which it is written, are to be performed in a short, pointed, and distinct manner.

*Symphony.* A part for instruments.

*Unison.* When parts unite in one sound.

*Veloce.* Implying that the movement to which it is prefixed, is to be sung in a rapid manner.

*Vigorouso.* Implying that the movement before which it is placed, is to be performed in a bold, energetic style.

*Vite.* A lively and spirited style of performance.

*Vivace.* Implying that the movement is to be sung in a brisk and animated style.

*Volti.* Turn over.

*Voluntary.* An air played in the church without singing.

EXAMPLE.

12.	A Diapason, or 8th, or octave, contains	-	-	-	-	-	-	12 semitones,	8th.
11.	{ A Semidiapason, or defective eighth, } { A Sept Major, or greater seventh, }	contains						11 semitones,	} 7th.
10.	A Sept Minor, or lesser seventh, contains	-	-	-	-	-	-	10 semitones,	
9.	A Hexachord Major, or greater sixth, contains	-	-	-	-	-	-	9 semitones,	} 6th.
8.	A Hexachord Minor, or lesser sixth, contains	-	-	-	-	-	-	8 semitones,	
7.	A Diapente, or perfect fifth, contains	-	-	-	-	-	-	7 semitones,	5th.
6.	A Semidiapente, or imperfect fifth; a Tritone, or greater fourth, contains	-	-	-	-	-	-	6 semitones,	4th.
5.	A Diatessaron, or perfect fourth, contains	-	-	-	-	-	-	5 semitones,	4th.
4.	A Ditone, or greater third, contains	-	-	-	-	-	-	4 semitones,	} 3d.
3.	A Semiditone, or lesser third, contains	-	-	-	-	-	-	3 semitones,	
2.	A Tone, or greater second, contains	-	-	-	-	-	-	2 semitones,	} 2d.
1.	A Semitone, or lesser second, contains	-	-	-	-	-	-	1 semitone,	
A Unison is one sound.									

# Eight notes for tuning the voice.

d u d u d u d u d u d u d u d u  
 G A B C D E F G G F E D C B A G

d u d u d u d u d u d u d u d u d u  
 G A B C D E F G G F E D C B A G

## TRIPLE TIME.

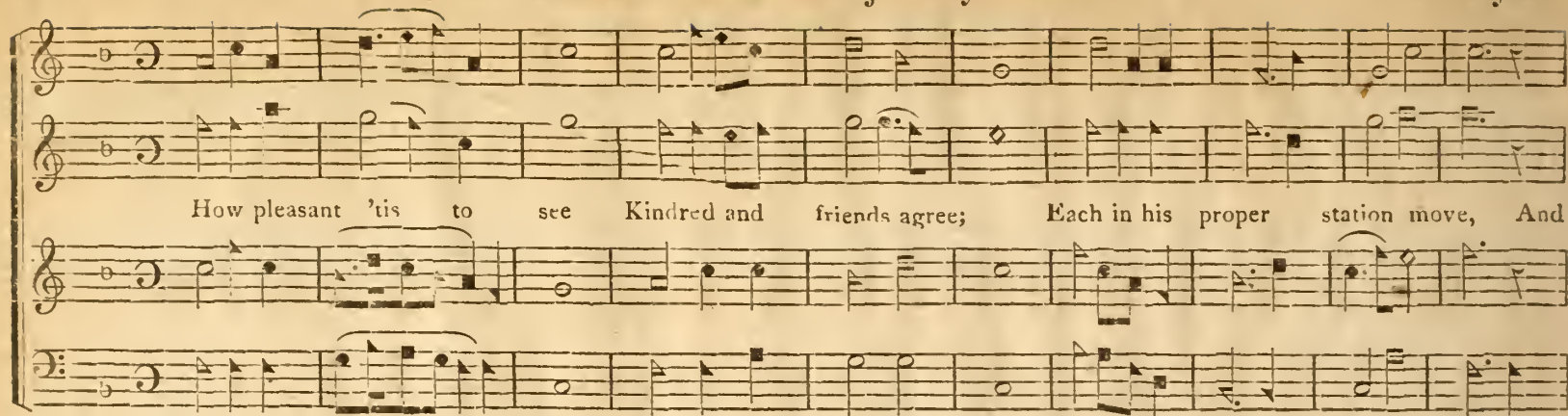
d d u d d u d d u d d u d d u d d u d d u  
 faw sol law faw sol law mi faw faw mi law sol faw law sol faw

d d u d d u d d u d d u d d u d d u d d u d d u  
 faw sol law faw sol law mi faw faw mi law sol faw law sol faw

## COMPOUND TIME.

d u d u d u d u d u d u d u d u d u  
 d u d u d u d u d u d u d u d u d u

d u d u d u d u d u d u d u d u d u  
 d u d u d u d u d u d u d u d u d u



How pleasant 'tis to see Kindred and friends agree; Each in his proper station move, And

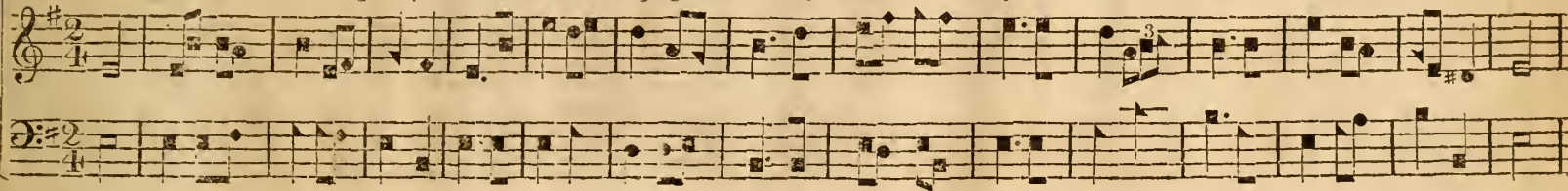


each fulfil his part. With sympathising heart, In all the cares of life and love.





Our sins, alas! how strong they be, And like a raging sea; They break our duty, Lord, to thee, And hurry us away.



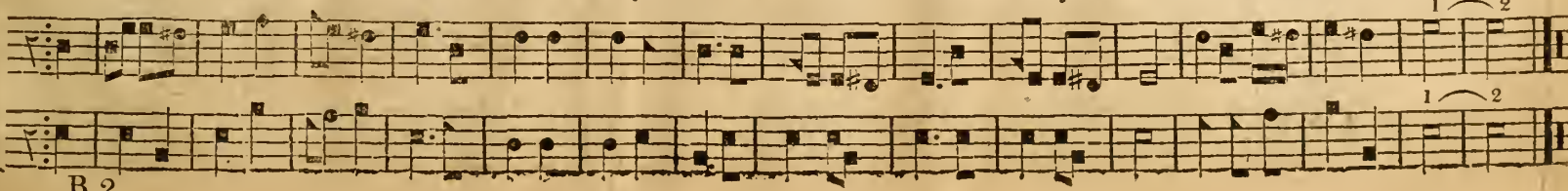
Fort.

Fortissimo.

Pia.



The waves of trouble, how they rise, How loud the tempests roar! But death shall land our weary souls Safe on the heavenly shore.



The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with the same key signature. The music is written in a common time signature (C). The melody is primarily in the upper staves, with accompaniment in the lower staves. The lyrics are printed below the staves.

Loud hallelujahs to the Lord, From distant worlds where creatures dwell; Let heav'n begin the solemn word, And sound it dreadful down to hell. The

The second system of the musical score continues from the first. It also consists of four staves in the same key and time signature. The lyrics are printed below the staves. Above the first staff, the words 'Pia.' and 'For.' are written, indicating a change in tempo or mood. The music concludes with a double bar line and repeat signs.

Lord, how absolute he reigns! Let ev'ry angel bend the knee; Sing of his love in heav'nly strains, And speak how fierce his terrors be. And speak

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a major key on C. The lyrics are written below the staves, aligned with the notes.

I'll praise my Maker with my breath, Praise shall employ my nobler pow'rs; While life and thought and  
 And when my voice is lost in death, My days of praise shall ne'er be past,

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a major key on C. The lyrics are written below the staves, aligned with the notes.

being last, Or im - mor - ta - li - ty endures. Or immortality endures.



1. Hearts of stone re - lent, re - lent, Break by Jesus' cross subdu'd; See his body mangled, rent,

2. Yes our sins have done the deed; Drove the nails that fix'd him here, Crown'd with thorns his sacred head.

3. Shall we let him die in vain, Still to death pursue our God, Open tear his wounds again.

The first system consists of four staves. The top three staves are in treble clef with a 2/4 time signature. The bottom staff is in bass clef. The music is in a minor key, indicated by one sharp (F#) on the key signature.

Cover'd with a gore of blood; Sinful soul, what hast thou done! Murder'd God's eternal Son.

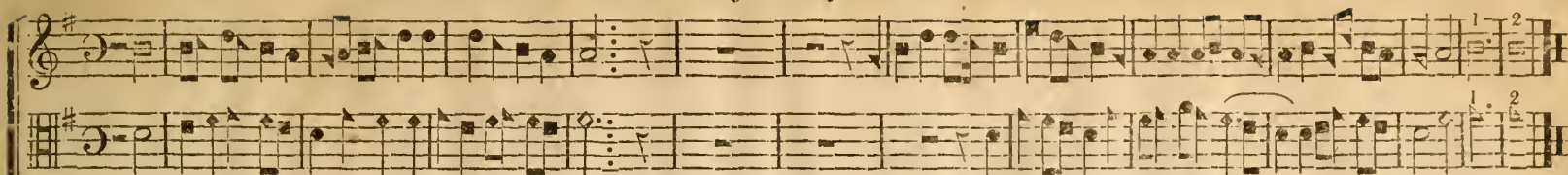
Pierc'd him with a soldier's spear, Made his soul a sa - cra fice For a sinful world he dies.

Trample on his precious blood? No, with all our sins we part; Saviour take my broken heart.

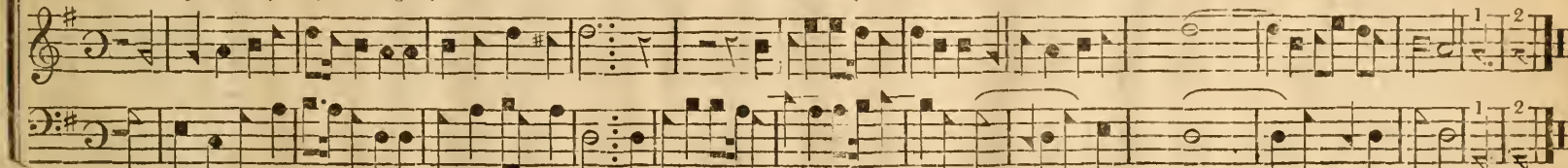
The second system continues the melody and includes lyrics. It features four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The time signature changes to 3/4 for the final measures of each line. The music is in a minor key, indicated by one sharp (F#) on the key signature.

**SABBATH. C. M. Major Key on G.**

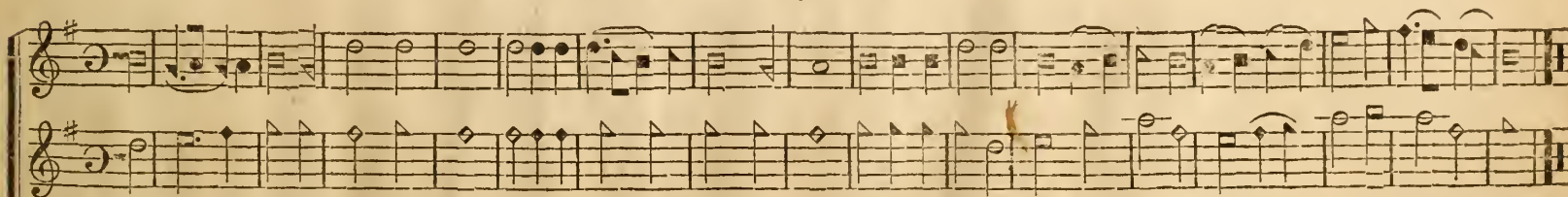
French. 21



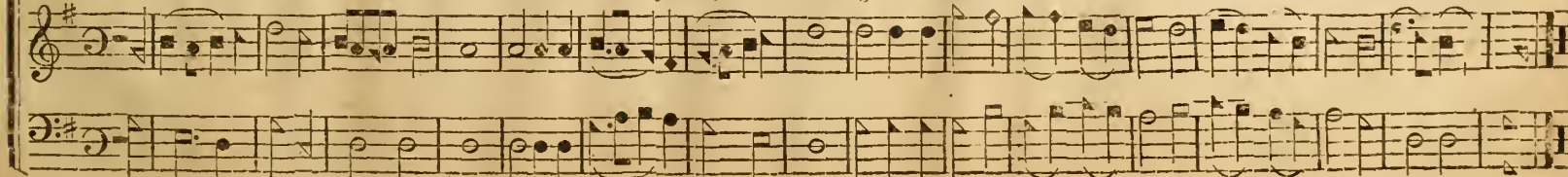
Bless'd morning, whose young dawning rays Beheld the Son of God, Arise triumphant from the grave, And leave his dark abode.

**FAIRLEE. L. M. Major Key on G.**

Holden.



Jesus shall reign where'er the sun Does his successive journeys run; His kingdom stretch from shore to shore, 'Till moon shall wax and wane no more.



They'll waft us sooner o'er This life's tempestuous sea; Soon we shall reach the peaceful shore Of blest eternity. Of blest eternity.

## DOTHAN. C. M. Minor Key on A.

God of my life look gently down, Behold the pains I feel; But I am dumb before thy throne, Nor dare dispute thy will.



O wonder of wonders, astonish'd I gaze, To see in the manger the Ancient of Days. And angels proclaiming the stranger for-

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is an alto clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the staves.

Pia.

For.

And telling the shepherds,

lorn, And telling the shepherds, And telling the shepherds That Jesus is born.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is an alto clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the staves.

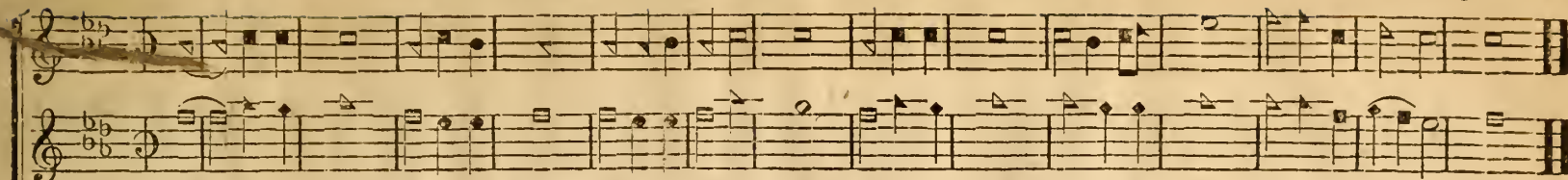
Ye tribes of Adam join With heav'n and earth and seas, And offer notes divine, And offer notes divine To your Creator's praise, To your Creator's

The first system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one flat (B-flat). The music is written in a common time signature. The lyrics are written below the staves, with some words appearing above the notes in the first staff.

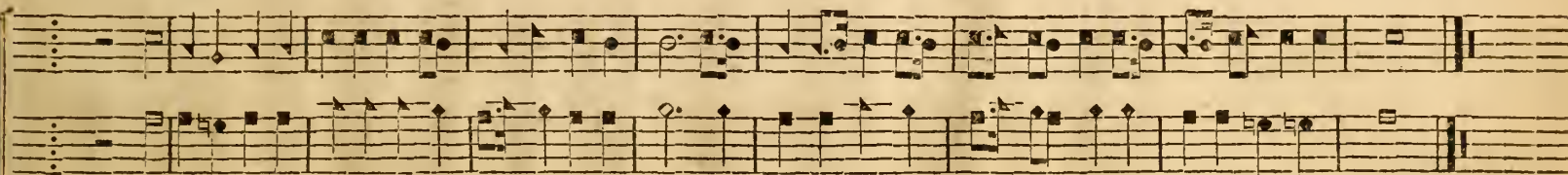
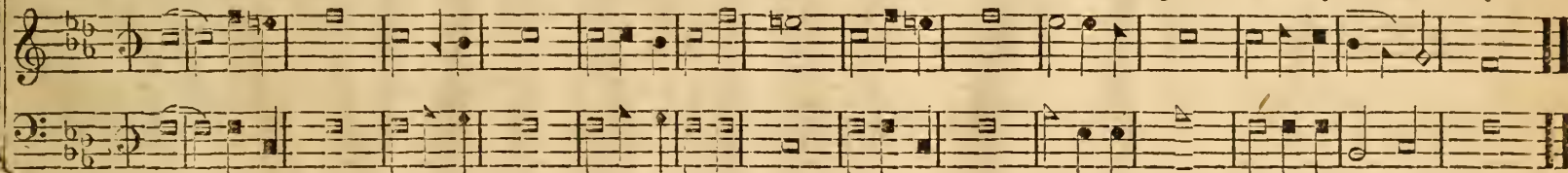
Fort.

rise; Ye holy throng of angels bright, In worlds of light Begin the song. Ye holy throng, &c.

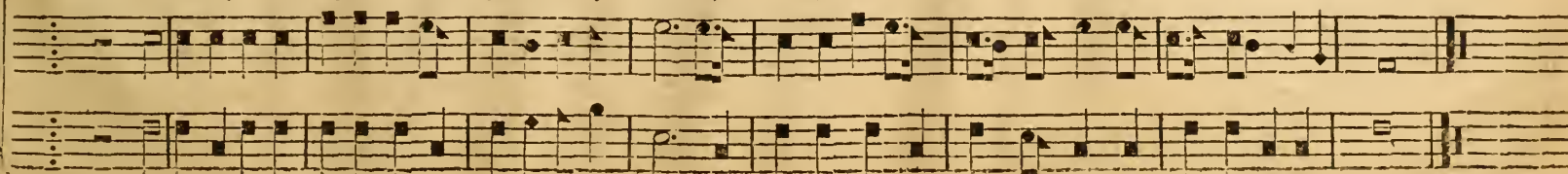
The second system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one flat (B-flat). The music is written in a common time signature. The lyrics are written below the staves, with some words appearing above the notes in the first staff. A '3' is written above the third staff, indicating a triplet.



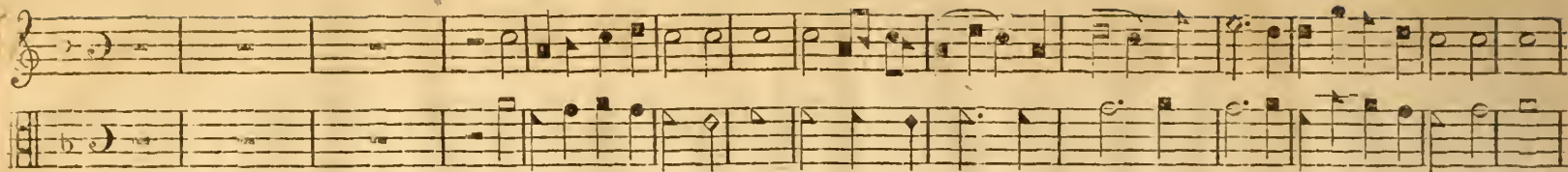
Hark! from the tombs a doleful sound; Mine ears attend the cry; Ye living men come view the ground Where you must shortly lie.



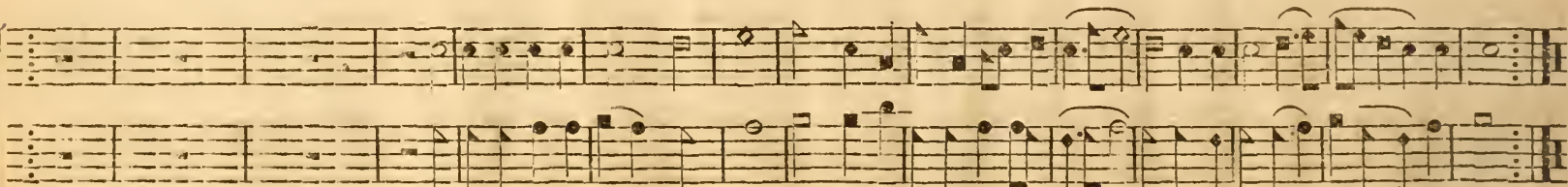
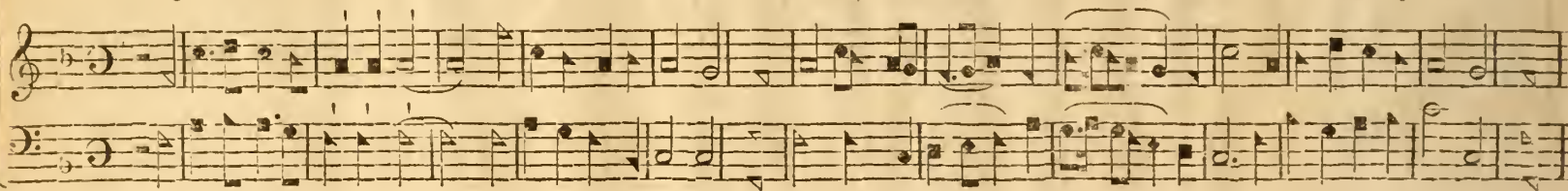
Princes, this clay must be your bed, In spite of all your tow'rs; The tall, the wise, the rev'rend head Must lie as low as ours.



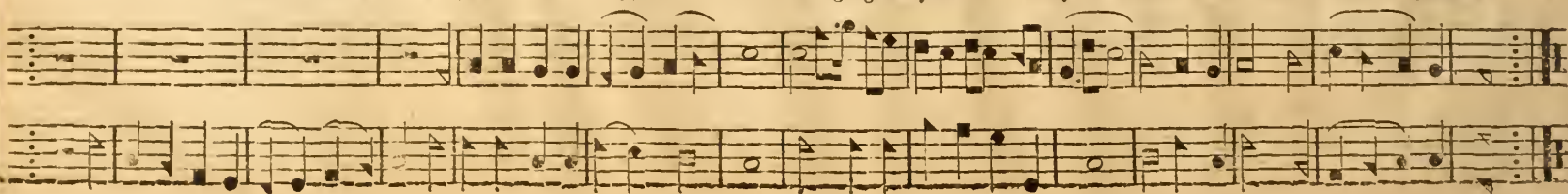




He reigns! the Lord, the Saviour reigns! Praise him in evangelic strains: Let the whole earth in songs rejoice, And distant islands join their voice.



Deep are his counsels and unknown; But grace and truth support his throne; Though gloomy clouds his ways surround, Justice is their eternal ground.





When God reveal'd his glorious name, And chang'd my mournful state, My rapture seem'd a pleasing dream, Thy grace appear'd so great: The world beheld the

The first system of the musical score consists of four staves. The top staff is a treble clef, and the bottom staff is a bass clef. The music is in 6/8 time, with a key signature of one flat (B-flat). The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line of lyrics corresponding to the last two staves.

Lively.

glorious change, And did thy hand confess; My tongue broke out in unknown strains, And sung surprising grace

The second system of the musical score consists of four staves. The top staff is a treble clef, and the bottom staff is a bass clef. The music is in 6/8 time, with a key signature of one flat (B-flat). The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line of lyrics corresponding to the last two staves. The tempo marking 'Lively.' is placed above the first staff of this system.

Vivace.

The God of glory sends his summons forth, Calls the south nations & awakes the north; From east to west his sov'reign orders spread, From east to west his

The trum, et The trumpet

sov'reign orders spread, Thro' distant worlds and regions of the dead; The trumpet sounds, hell trembles, heav'n rejoices,

The trumpet

The trumpet



The trumpet

The trumpet sounds, hell trembles, heav'n rejoices; Lift up your heads, ye saints, with cheerful voices.

This musical score consists of four staves. The first staff is labeled 'The trumpet'. The lyrics are written below the second and third staves. The music is in a major key and common time, featuring a variety of note values and rests. The first and second endings are marked with '1' and '2' respectively.

NORWALK. C. M. Major Key on G.

S. Jenks.

O God, to whom revenge belongs, Thy vengeance now disclose; Arise thou Judge of all the earth, And crush thy haughty foes. And crush, &c.

This musical score consists of four staves. The lyrics are written below the second and third staves. The music is in a major key and common time, featuring a variety of note values and rests. The first and second endings are marked with '1' and '2' respectively.

## GETHSEMANE. C. M. Minor Key on A.

S. St. John.

Oh! the sharp pangs, the smarting pain, My dear Redeemer bore; When knotty whips and rugged thorns, His sacred body tore. His

When

## MALOTTEN. C. M. Minor Key on E.

S. St. John.

sacred body tore.

We sing the glories of thy love, We sound thy dreadful name, The Christian church



unites the songs Of Moses and the Lamb. The Christian church unites the songs Of Moses and the Lamb. Of Moses and the Lamb.

## SORROW'S TEAR. L. M. Minor Key on D.

S. Jenks.

1. Sweet spirit, if thy airy sleep, Nor sees my tears, nor hears my sighs; Oh I will weep in lux'ry weep, Till the last heart's drop fill mine eyes.

2. But if thy sainted soul can feel, And mingle in our misery, Then, then my breaking heart I'll seal, Thou shalt not bear one sigh from me.

3. The beam of morn was on thy stream, But sullen clouds the day deform; Thou wer't indeed that morning beam, And death, alas! that sullen storm.

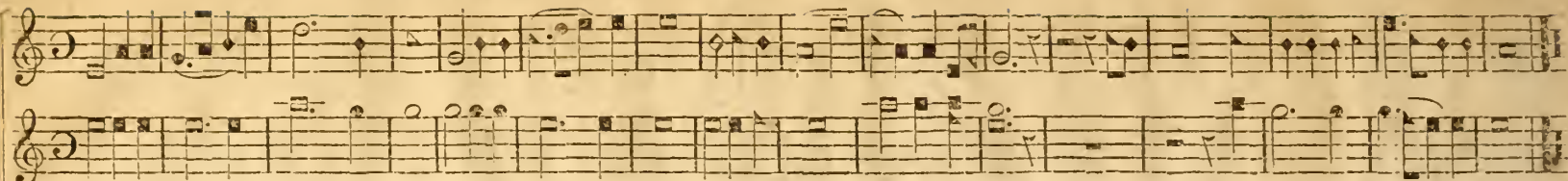
4. Thou were not formed for living here; For thou wer't kindred with the sky: Yet, yet we held thee all so dear, We thought thou were not form'd to die.

5. How sweetly could I lay my head Within the cold grave's silent breast; Where sorrow's tears no more are shed, no more the ills of life molest.

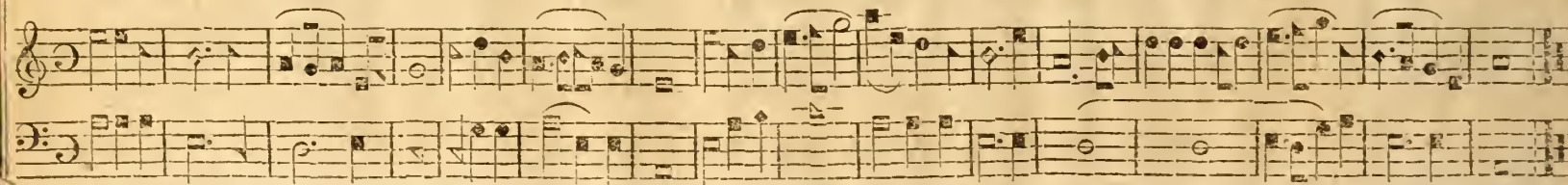
6. For, ah my heart! how very soon The glittering dreams of youth are past! And long before it reach its noon, The sun of life is overcast.

## DESPAIR. C. M. Minor Key on A.

M. Kyes.



Out of the deeps of long distress, The borders of despair, I sent my cries to seek thy grace, My groans to move thine ear. My groans to move thine ear.



## EVENING SHADE. S. M. Minor Key on E.

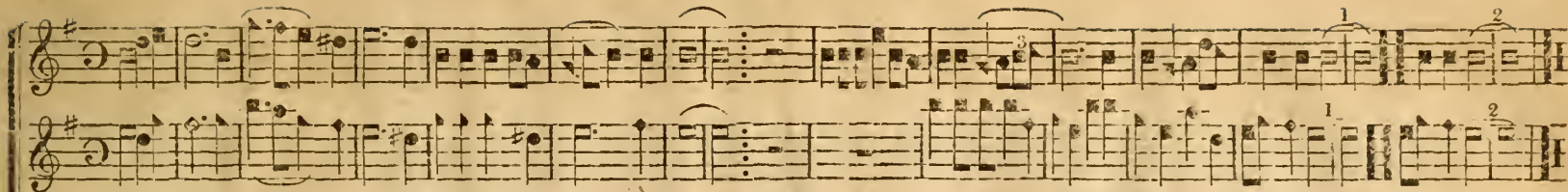
S. Jenks.



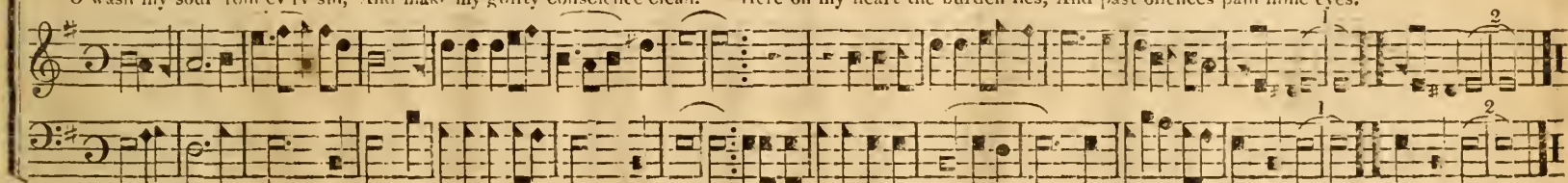
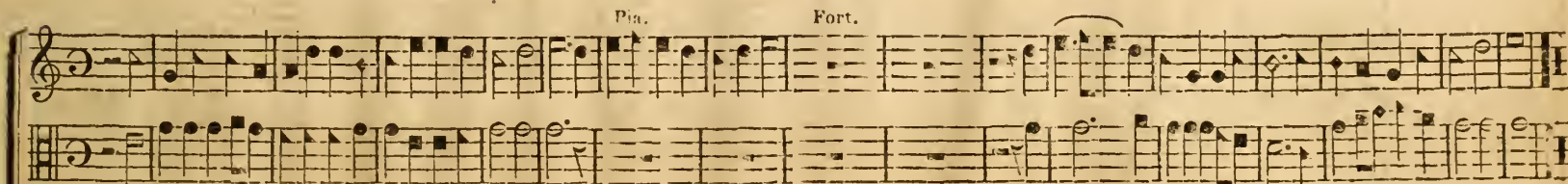
The day is past and gone, The evening shades appear; O may we all remember well, O may we all remember well, The night of death draws near.

2. We lay our garments by, Upon our beds to res; So death will soon disrobe us all Of what we here possess.
3. Lord keep us safe this night. Secure from all our fears; May angels guard us while we sleep, Till morning light appears.
4. And when we early rise, And view th' unwearied sun, May we set out to win the prize. And after glory run.
5. And when our days are past, And we from time remove; O may we in thy bosom rest, The bosom of thy love.

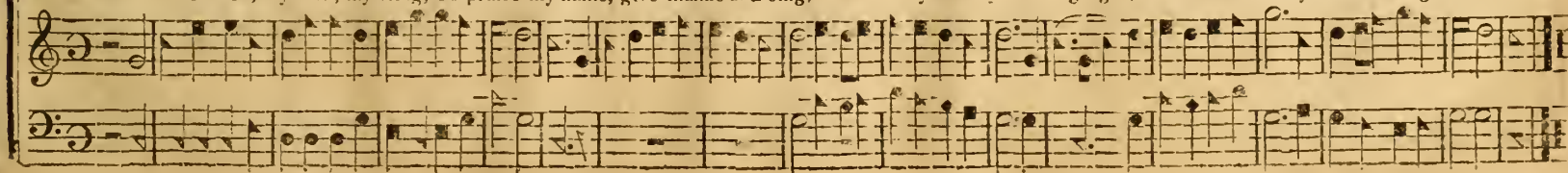


**GOSHEN. L. M. Major Key on A.****S. Jenks. 33**

O wash my soul from ev'ry sin, And make my guilty conscience clean. Here on my heart the burden lies, And past offences pain mine eyes.

**NORFOLK. L. M. Major Key on C.****S. Capin.**

Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To shew thy love by morning light, And talk of all thy truths at night.



Pia. For.

The flow'ry spring, at thy command, Embalms the air, and paints the land; The blazing beams of summer shine, To raise the corn and cheer the vine.  
To raise the corn & cheer the vine.

## 58th PSALM. P. M. Minor Key on C.

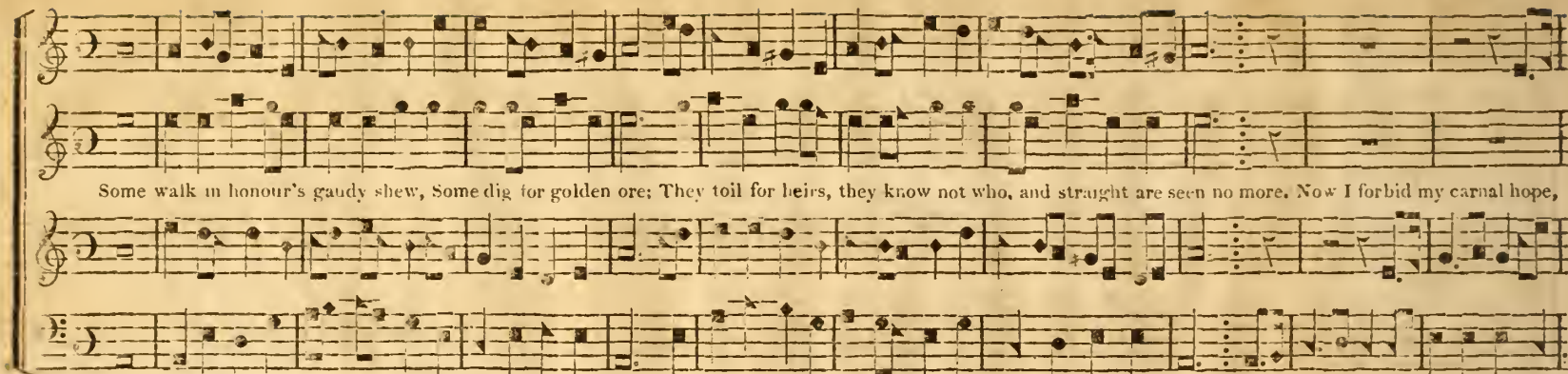
Harwood.

Judges, who rule the world by laws, Will ye despise the righteous cause? When vile oppression wastes the land, Dare ye condemn the righteous poor, And let rich

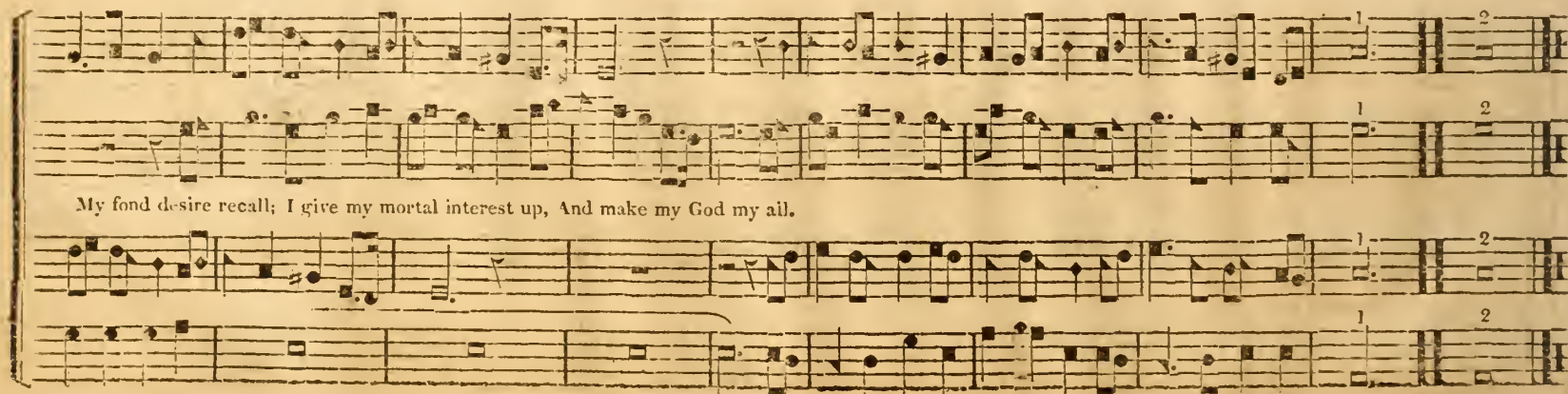


sinners 'scape secure, While gold and greatness bribe your hand. Have ye forgot, or never knew, That God will judge the judges too! High in the

Heav'n's justice reigns; Yet you invade the rights of God, And send your bold decrees abroad, to bind your conscience in your chains.



Some walk in honour's gaudy shew, Some dig for golden ore; They toil for heirs, they know not who, and straight are seen no more, Now I forbid my carnal hope,



My fond desire recall; I give my mortal interest up, And make my God my all.



My flesh shall slumber in the ground, Till the last trumpet's joyful sound; Then burst the chains with sweet surprise,

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The music is written in a minor key on the E string. The lyrics are written below the staves, aligned with the notes.

Then burst the chains with sweet surprise, And in my Saviour's image rise. And in my Saviour's image rise.

The second system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The music is written in a minor key on the E string. The lyrics are written below the staves, aligned with the notes.

## HIRAM ANTHEM. 133d Psalm. Major Key on C.

Behold, Behold how good and how pleasant it is for brethren to dwell together in harmony;

'tis like that precious ointment upon the head of Aaron that ran down to the skirts of his garment;

That



# HIRAM ANTHEM, continued.

39

As

As the

dew of Hermon, and as the dew that descended upon the mountains of Zion:

For

there the Lord commanded his blessing, ev'n life for ever, ever evermore. Sing hallelujah to his glorious name.

The musical score is written on four systems of two staves each. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The fourth system has a treble and bass staff. The music is in 6/4 time. The lyrics are: 'As the dew of Hermon, and as the dew that descended upon the mountains of Zion: For there the Lord commanded his blessing, ev'n life for ever, ever evermore. Sing hallelujah to his glorious name.'

## A CHANT. Major Key on D.

S. Jenks.

Lord have mercy, have mercy upon us, & incline our hearts to keep this law. Lord have mercy, have mercy upon us, & write all these thy laws in our hearts, we beseech thee.

## FLORIDA. S. M. Minor Key on D.

Dr. Wetmore.

Let sinners take their course, And choose the road to death; But in the worship of my God, I'll spend my daily breath. But in, &c.



Come let

How pleas'd and blest was I, To hear the people cry, Come, let us seek our God to-

And there, And there

day; Yes, with a cheerful zeal We haste to Zion's hill, And there our vows and honours pay.

And there

D 2

## 48th PSALM. S. M. Major Key on F.

When navies tall and proud Attempt to spoil our peace, He sends his tempest roaring loud, And sinks them in the seas.

## INGRATITUDE. S. M. Sharp Key on A. A. Ellis.

And sinks them in the seas.

Is this the kind return? And these the thanks we owe? Thus



# INGRATITUDE, continued.

43

to abuse eternal love, Whence all our blessings flow. Whence, &c.

## LENOX. P. M. Major Key on C.

Edson.

Ye tribes of Adam join With heav'n and earth and seas, And offer notes dying To your creator's praise; Ye holy throng Of angels bright, In worlds of light Begin the song.

Since I have plac'd my trust in God, A refuge always nigh; Why should I like a tim'rous bird, To

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with the same key signature. The music is written in a common time signature (C). The lyrics are placed below the staves, with the first line of lyrics corresponding to the first two staves and the second line to the last two staves.

distant mountains fly. Why, &c. To distant

The second system of the musical score also consists of four staves, continuing the melody and bass line from the first system. The lyrics "distant mountains fly. Why, &c." are placed below the first two staves, and "To distant" is placed below the last two staves. The music continues with various notes, rests, and accidentals, including a sharp sign (#) on the third staff. The system concludes with first and second endings, indicated by the numbers "1" and "2" above the staves.

My soul come meditate the day, And think how near it stands, When thou must quit this house of clay, And fly to unknown lands.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The melody is written on the top staff, with the lyrics 'My soul come meditate the day, And think how near it stands, When thou must quit this house of clay, And fly to unknown lands.' written below the staves. The music features a variety of note values, including eighth, sixteenth, and quarter notes, as well as rests and repeat signs.

And fly When thou

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The melody is written on the top staff, with the lyrics 'And fly When thou' written below the staves. The music features a variety of note values, including eighth, sixteenth, and quarter notes, as well as rests and repeat signs. The system concludes with first and second endings, indicated by the numbers '1' and '2' above the final staves.



O! if my Lord would come and meet, My soul would stretch her wings in haste; Fly fearless thro' death's iron gate;

The first system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The melody is written in a minor key. The lyrics are placed below the second and third staves.

Nor feel the terrors as she pass'd. Nor feel

The second system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The melody is written in a minor key. The lyrics are placed below the second and third staves. The system ends with a double bar line and a repeat sign, with first and second endings indicated by the numbers 1 and 2.

Methinks I hear the Heav'ns resound, And all the earth exulting ring, To usher in the glorious day, And hail the spotless infant

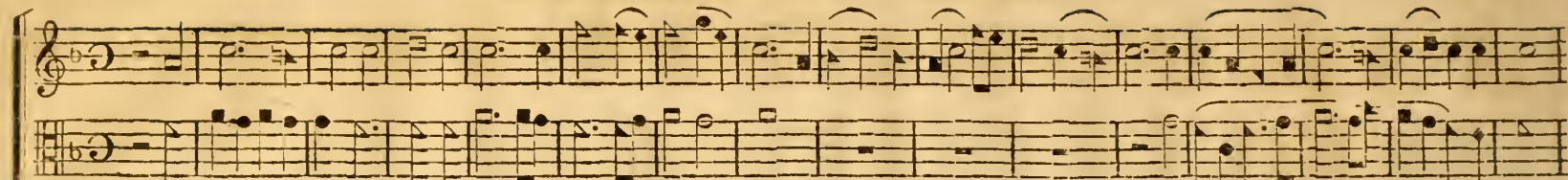
The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The music is written in a common time signature (C). The lyrics are placed below the staves, with the first line of lyrics corresponding to the first two staves and the second line corresponding to the last two staves.

king. And hail And hail

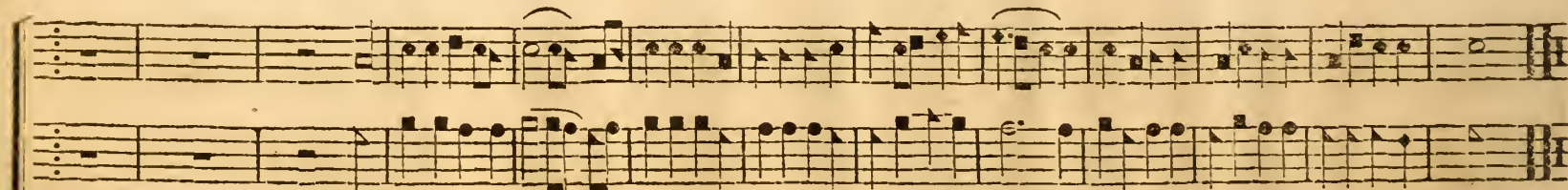
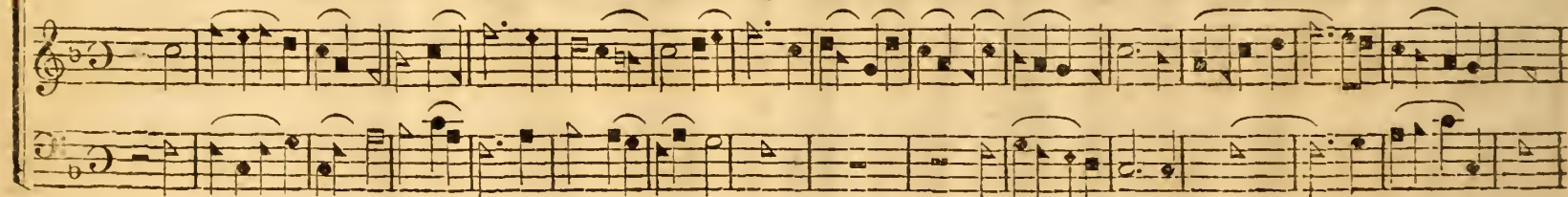
To usher

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The music is written in a common time signature (C). The lyrics are placed below the staves, with the first line of lyrics corresponding to the first two staves and the second line corresponding to the last two staves.

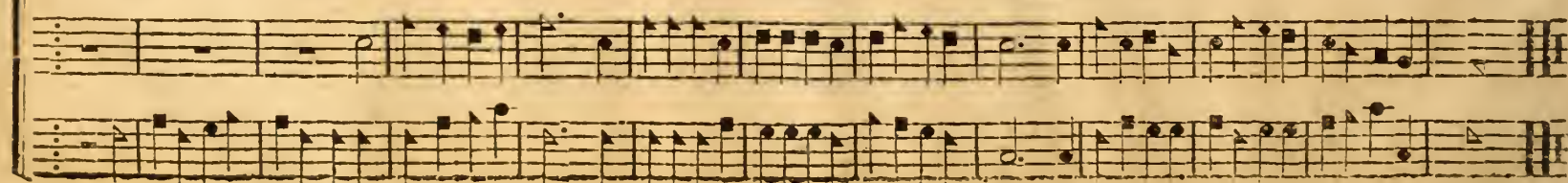




The Lord descended from above, And bowed the heavens most high, And underneath his feet he cast The dark - ness of the sky.



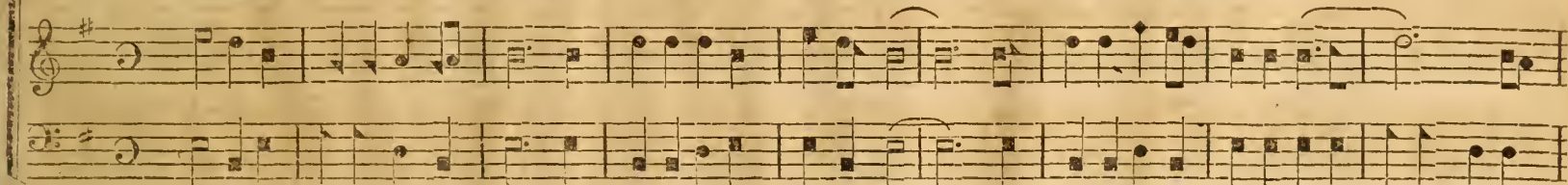
On cherubs and on cherubims, Full royally he rode; And on the wings of mighty winds, Came flying all abroad. And on, &c.







Firm was my health, my days were bright, And I presum'd 't would ne'er be night; Fondly I said within my heart,

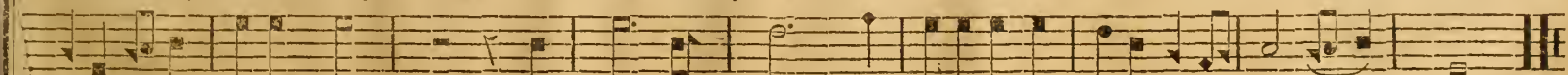


Fondly

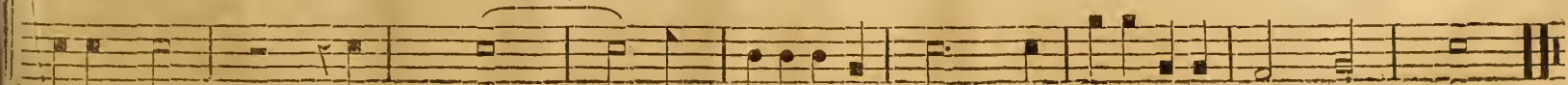


Pleasure and peace shall ne'er depart

Fondly



Fondly




The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The music is written in a style typical of 18th or 19th-century hymnals, with notes, rests, and bar lines. The lyrics are written below the second and third staves.

Sweet is the work my God my King, To praise thy name, give thanks and sing, To shew thy love by

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The music is written in a style typical of 18th or 19th-century hymnals, with notes, rests, and bar lines. The lyrics are written below the second and third staves.

morning light, And talk of all thy truths at night. And talk, &c.



My sorrows like a flood, Impatient of restraint; Into thy bosom, O my God, Pour out a long complaint.

## OLD HUNDRED. L. M. Major Key on A.

M. Luther.



Ye nations round the earth rejoice, Before the Lord your Sov'reign King; Serve him with cheerful heart and voice, With all your tongues his glory sing.



His beams

He fram'd the earth, he built the sky, And all the shining worlds on high, And reigns complete in glory there; His beams are majesty and light, His beauties

His beams His beauties His

His temple His beams His beauties

how divinely bright! His temple how divinely fair! His beams

His temple His beams His beauties His temple

temple His beams His beams His beauties

# RESURRECTION. L. M. Major Key on C.

M. Kyes. 53

My flesh shall slum - ber in the ground, 'Till the last trumpet's joy - ful sound, 'Then burst the

This system contains the first four staves of the musical score. The first two staves are in treble clef, and the last two are in bass clef. The music is written in a major key on C. The lyrics are printed below the staves, with hyphens indicating syllables that span across multiple notes.

chains with sweet surprise, Then burst And in my Saviour's image rise.

This system contains the next four staves of the musical score. It continues the melody and accompaniment from the first system. The lyrics 'chains with sweet surprise, Then burst And in my Saviour's image rise.' are printed below the staves. The system concludes with a double bar line and repeat signs on the final staff.

What shall I render to my God, For all his kindness shown? My feet shall visit thine abode, My song address thy throne.

My feet My feet

## DORMANT. L. M. Minor Key on A.

French.

My song

My song

Sleep; downy sleep, come close my eyes, Tir'd with beholding vanity;

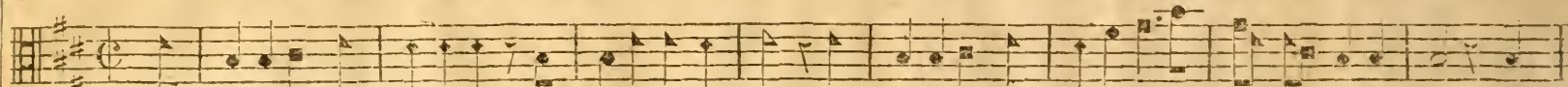
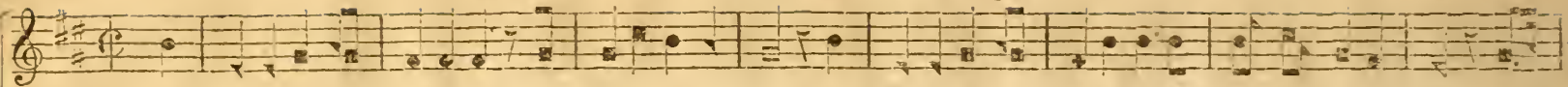


Sweet slumber come and drive away The toils and follies of the day. The toils, &c.

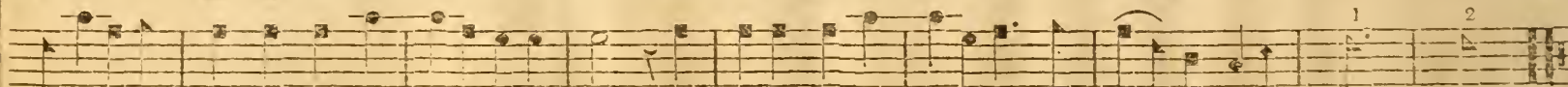
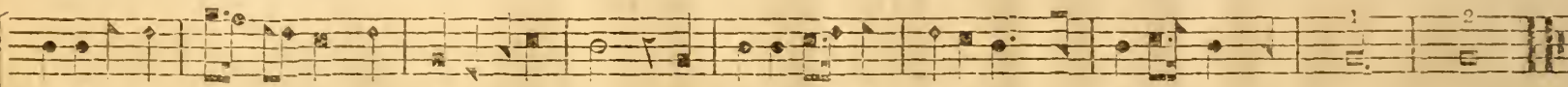
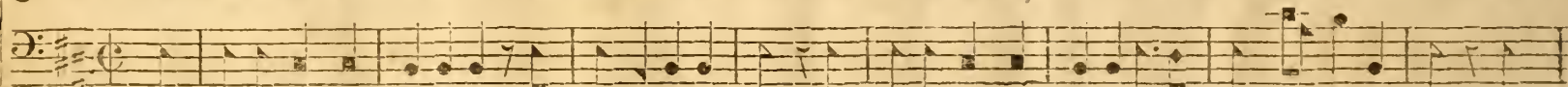
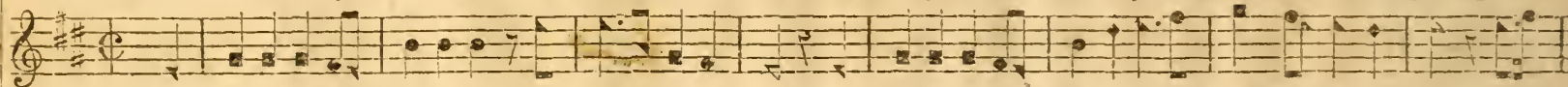
## BARBY. C. M. Major Key on A.

W. Tansur.

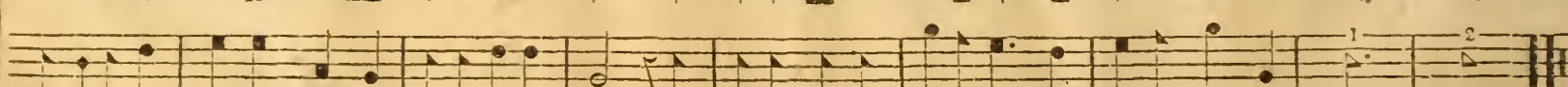
Long as I live I'll bless thy name, My King, my God of love; My work and joy shall be the same In the bright world above.



Before the rosy dawn of day, To thee my God I'll sing; Awake my soft and tuneful lyre, Awake each charming string, A-



wake and let thy flowing strains, Glide thro' the midnight air, While high amidst her silent orb The silver moon rolls clear.



The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (F major). The bottom two staves are in bass clef with the same key signature. The music is written in a common time signature (C). The lyrics are written below the staves.

No more beneath th' oppressive hand Of tyranny we groan; Behold a smiling happy land, That freedom calls her own.

Behold Behold Behold Behold

The second system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (F major). The bottom two staves are in bass clef with the same key signature. The music is written in a common time signature (C). The lyrics are written below the staves.

Behold

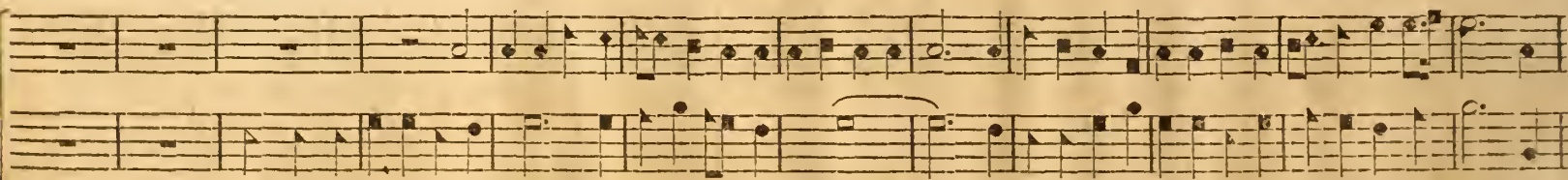
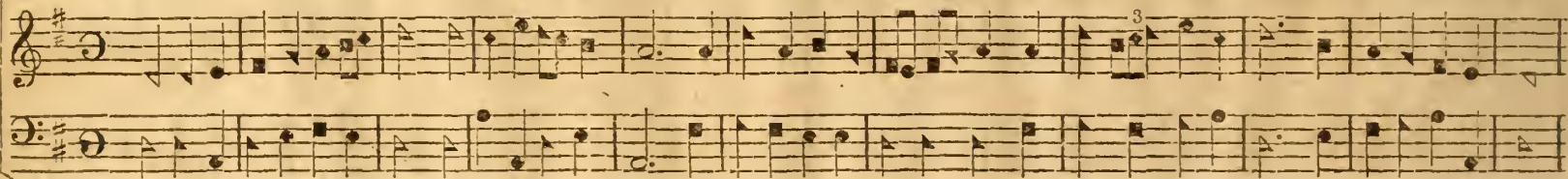
That freedom calls her own.

1 2 1 2 1 2 1 2

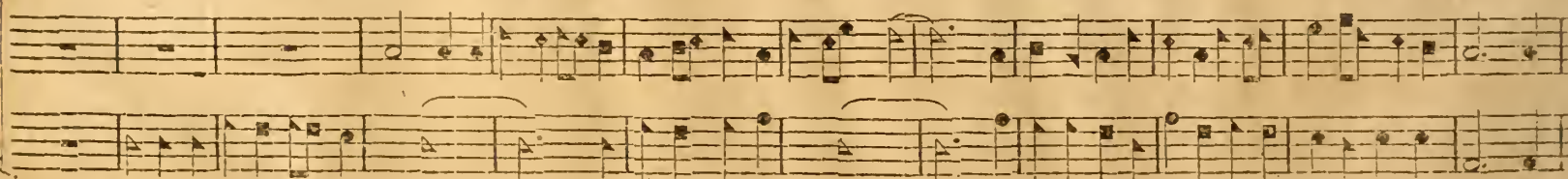


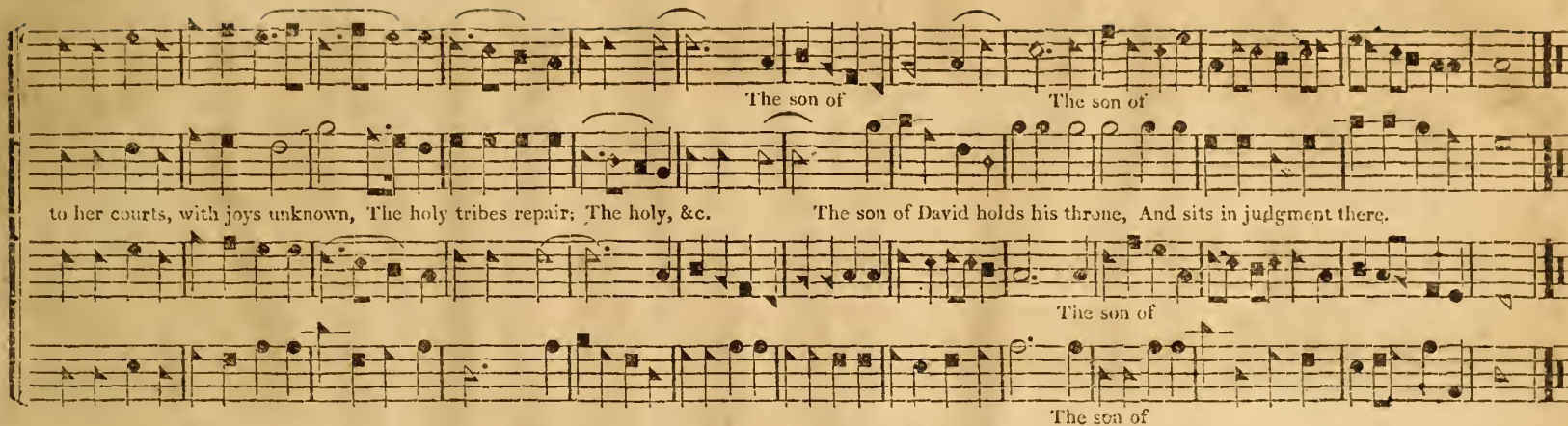


How did my heart rejoice to hear My friends devoutly say, "In Zion let us all appear, And keep the solemn day." And keep, &c.



I love her gates, I love the road; The church, adorn'd with grace, Stands like a palace built for God To show his milder face. Up





The son of                      The son of

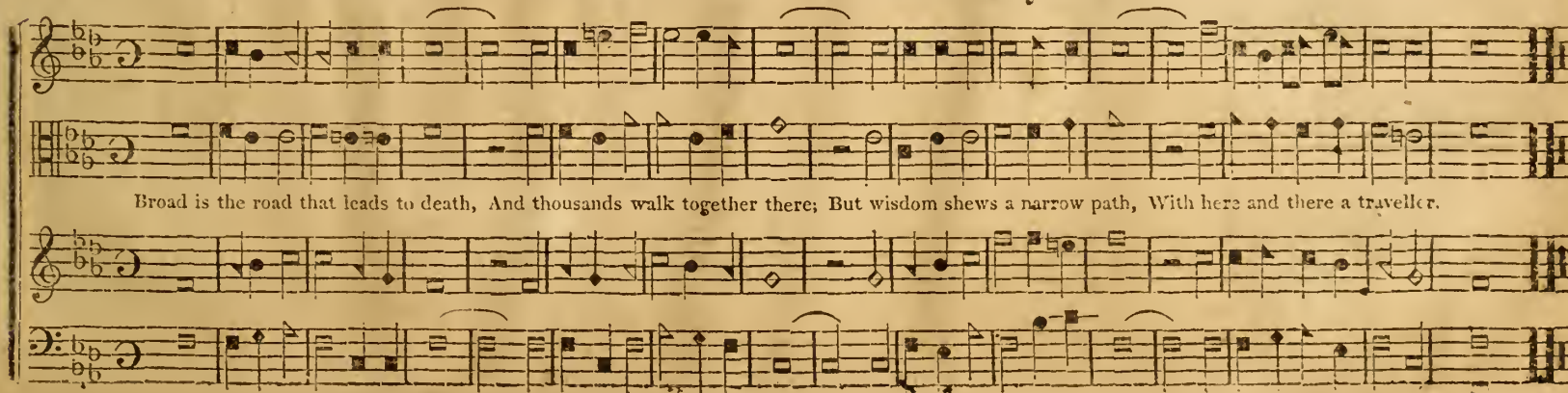
to her courts, with joys unknown, The holy tribes repair; The holy, &c.                      The son of David holds his throne, And sits in judgment there.

The son of

The son of

WINDHAM. L. M. Minor Key on F.

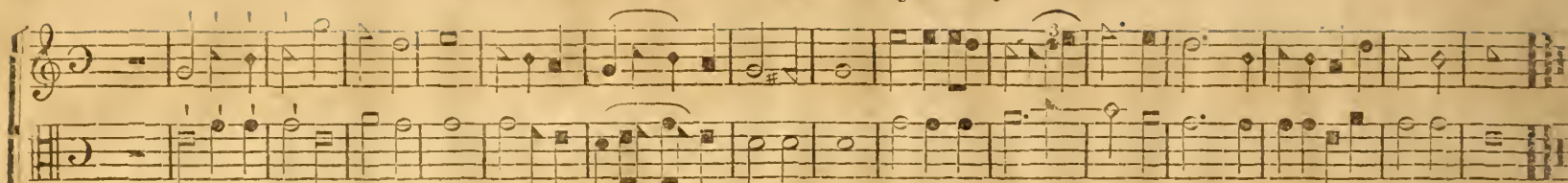
Reed.



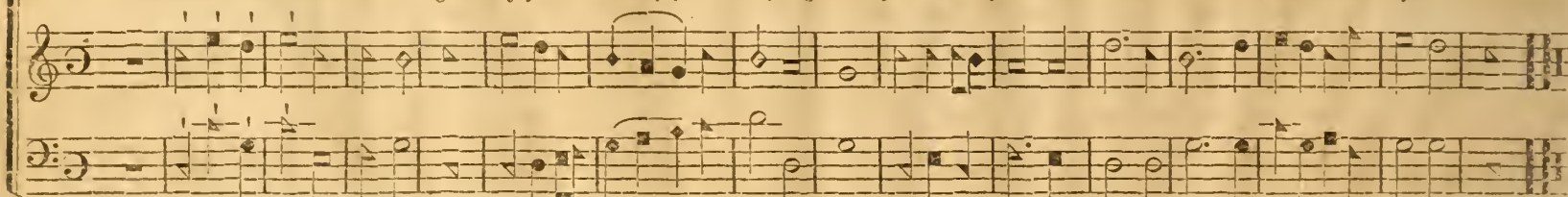
Broad is the road that leads to death, And thousands walk together there; But wisdom shews a narrow path, With here and there a traveller.



## ATTENTION. L. M. Major Key on C.



Great God attend while Zion sings The joy that from thy presence springs; To spend one day with thee on earth, Exceeds a thousand days of mirth.

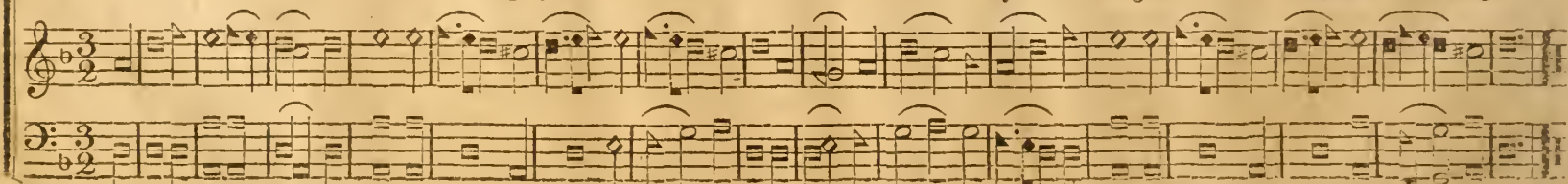


## BROOKFIELD. L. M. Minor Key on D.

W. Billings.



Look down in pity Lord, and see The mighty woes that burden me; Down to the dust my life is brought, Like one long buried and forgot.





The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. A repeat sign with first and second endings is present at the end of the system.

O come let us join, Together combine, To praise our dear Saviour, our master divine; Him let us adore, Who

The second system of the musical score continues the melody and accompaniment. It also consists of four staves in treble and bass clefs. The notation includes various musical symbols such as beams, slurs, and repeat signs. The lyrics are printed below the staves, with the first ending of the second system marked with a '1' and the second ending with a '2'.

cover'd with gore, Late hanged on Calv'ry, both wounded and poor. Late hanged, &c.

## NEW-YORK. C. M. Major Key on F.

Largo. Mez. Più.

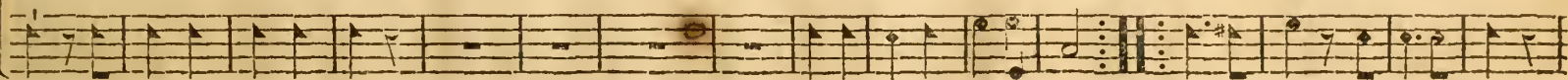
Vital spark of heav'nly flame, Quit, oh! quit this mortal frame; Trembling, hoping, ling'ring, flying, Oh! the pain, the bliss of dying; Cease, fond nature,

cease thy strife, And let me languish into life. Hark! they whisper; angels say, they whisper; angels say, they whisper; angels say, Hark!

Pia.



Hark! they whisper; angels say, Sister spirit come away, Sister spirit come away. What is this absorbs me quite?

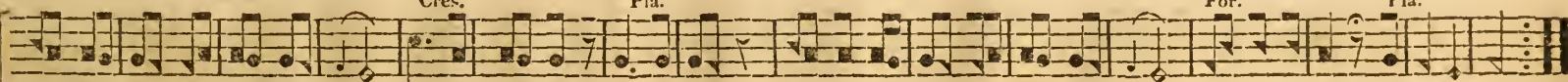


Cres.

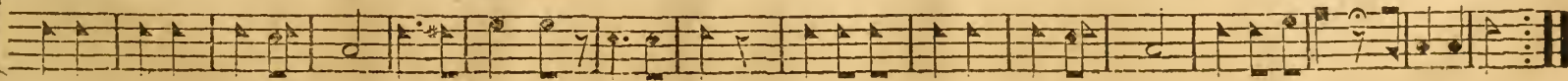
Pia.

For.

Pia.



Steals my senses, shuts my sight, Drowns my spirit, draws my breath, Tell me, my soul, can this be death? Tell me, my soul, can this be death?





## NEW-YORK, continued.

Pia.

Andante.

Cres.

For.

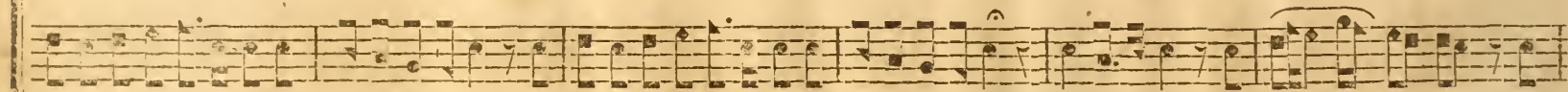
Dim.

Cres.

Vivace For.

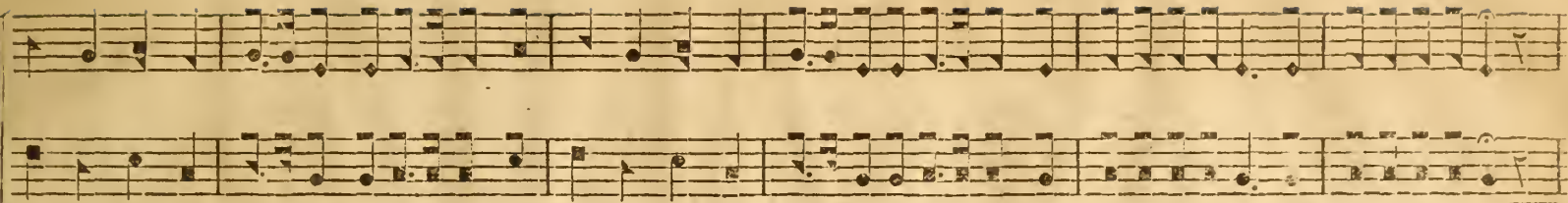


The world recedes, it disappears, Heav'n opens on my eyes, My ears with sounds seraphic ring. Lend, lend your wings, I mount, I fly, O grave where is thy victory! O



grave where is thy victory! O death where is thy sting! O grave where is thy victory! O death where is thy sting! Lend, lend your wings, I mount, I fly, O

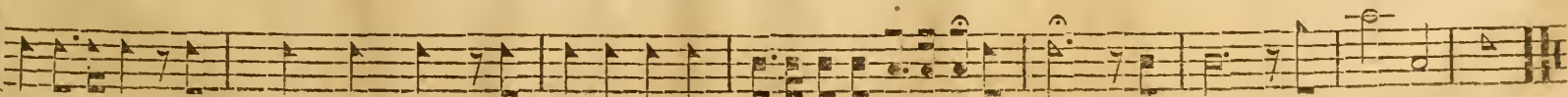




grave where is thy victory! thy victory! O grave where is thy victory! thy victory! O death where is thy sting! O death where is thy sting!



Lend, lend your wings, I mount, I fly, O grave where is thy victory! thy victory! O death, O death where is thy sting!



The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and beams. The melody is primarily in the upper staves, with the lower staves providing harmonic support.

Come let us join our cheerful songs      With angels round the throne; Ten thousand thousand are their

*Fortissimo.*

The second system of the musical score continues the piece with four staves. It maintains the same key signature and time signature as the first system. The musical notation is dense, with many beamed notes and rests. The lyrics are placed below the staves, with some words spanning across multiple staves.

tongues, But all their joys are one.      Ten thousand thousand are their tongues,      But all. but all their joys are one.



Let ev'ry creature join To praise th' eternal God; Ye heav'nly hosts, the song begin, And sound his name abroad. Ye

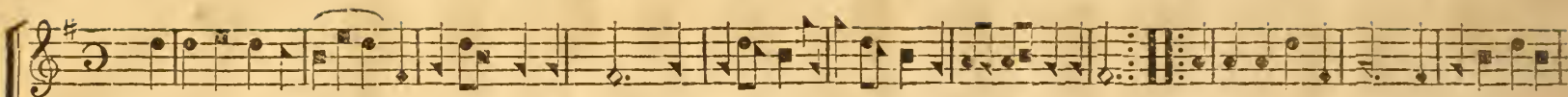
This musical score is for a hymn in the key of C major. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves. The music is in common time (C) and features a variety of note values including eighth, quarter, and half notes, as well as rests.

## EVENING CHANT. Major Key on A.

heav'nly, &c.

O sing unto the Lord a new song: For he hath done marvellous things.

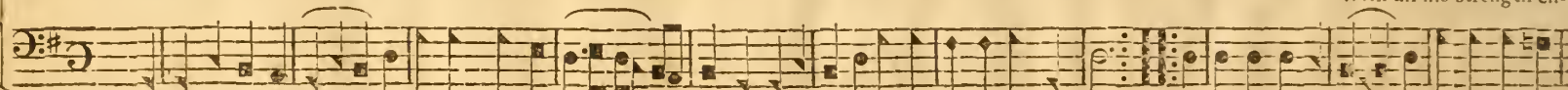
This musical score is for an evening chant in the key of A major. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves. The music is in common time (C) and features a variety of note values including eighth, quarter, and half notes, as well as rests. The score includes a repeat sign at the end of the first system.



Soldiers of Christ arise And put your armour on; Strong in the strength which God supplies, Thro' his eternal Son:



Strong in the Lord of hosts, And in his mighty pow'r, Who in the name of Jesus trusts, Is more than conqueror. Stand then in his great might,  
With all his strength en-

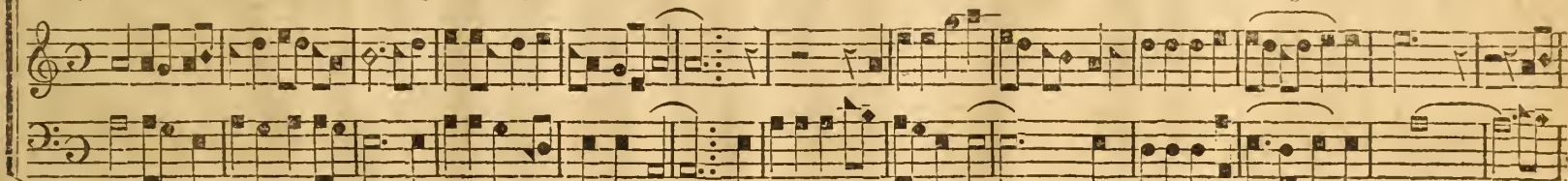


du'd, And take to arm you for the fight, That having all things done, Ye may o'ercome thro' Christ, And stand entire at last.  
The panoply of God; And all your conflicts past, Ye may o'ercome thro' Christ alone,



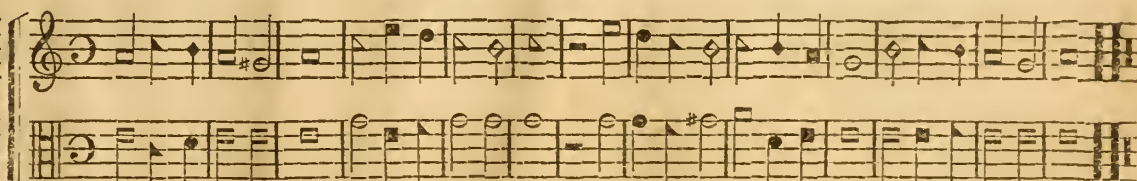
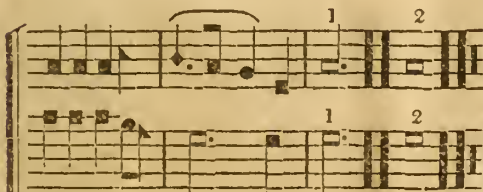


Ye pleasant trees on Vernon's mount, Ye groves and pines that flourish there, Within your seats will men recount The deeds of Washington the fair. The



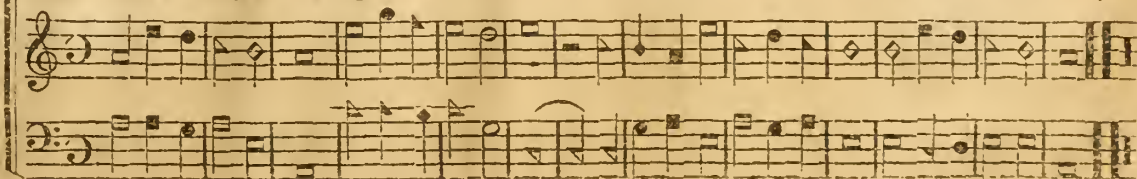
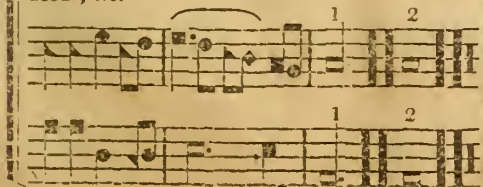
## AYLESBURY. S. M. Minor Key on A.

Chetham.



deeds, &c.

The God we worship now; Will guide us till we die; Will be our God while here below, And ours above the sky.





Put not your trust in princes nor in the son of man, in whom there is no help: His breath goeth forth, he returneth

he returneth

His breath

he returneth

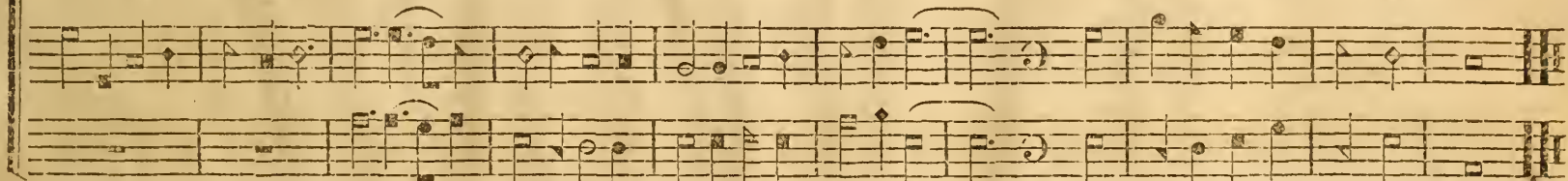
His breath goeth forth,

in that very day his thoughts perish.

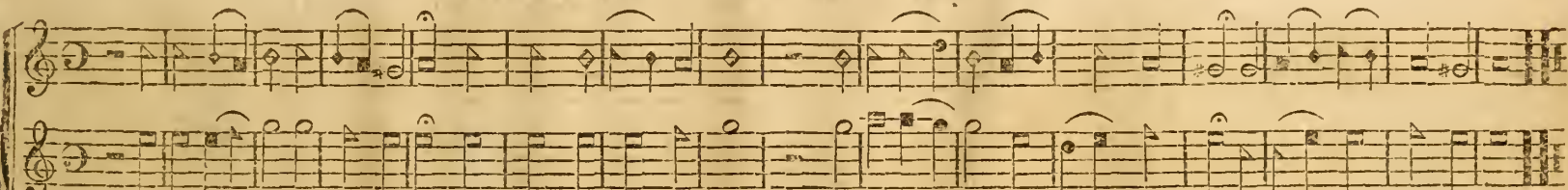
Happy is he who hath the



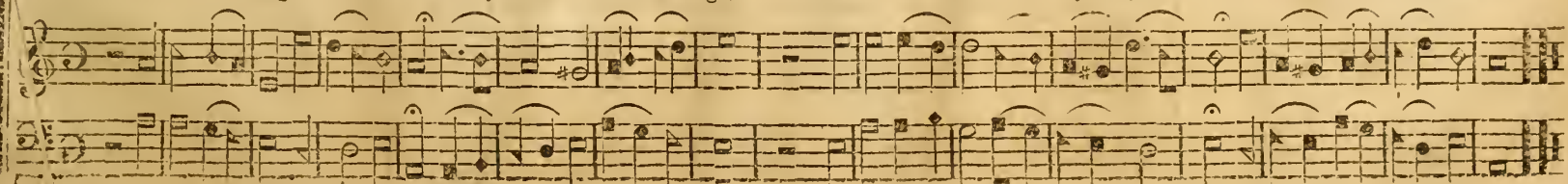
God of Jacob for his help; Happy is he who hath the God of Jacob for his help; Whose hope is in the Lord his God.



WALSAL. C. M. Minor Key on A.

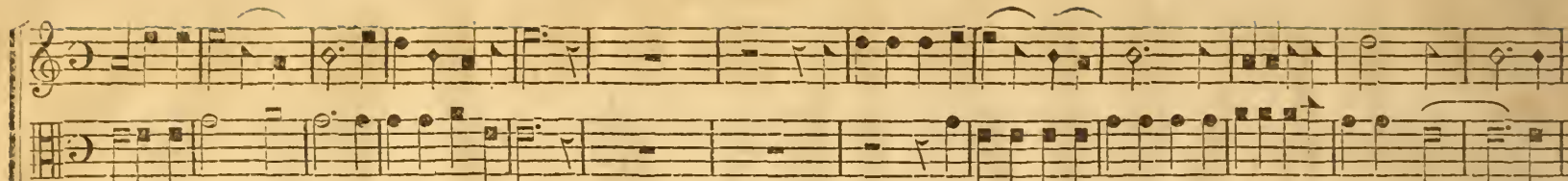


Lord, in the morning thou shalt hear My voice ascending high; To thee will I direct my pray'r, To thee lift up mine eye.



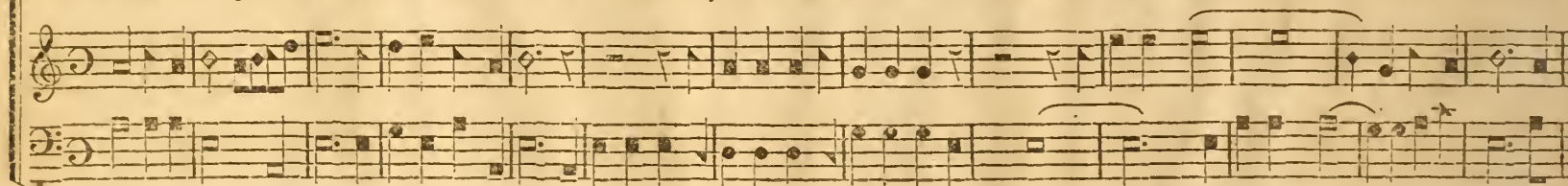
## TROY. S. M. Minor Key on A.

Reed.

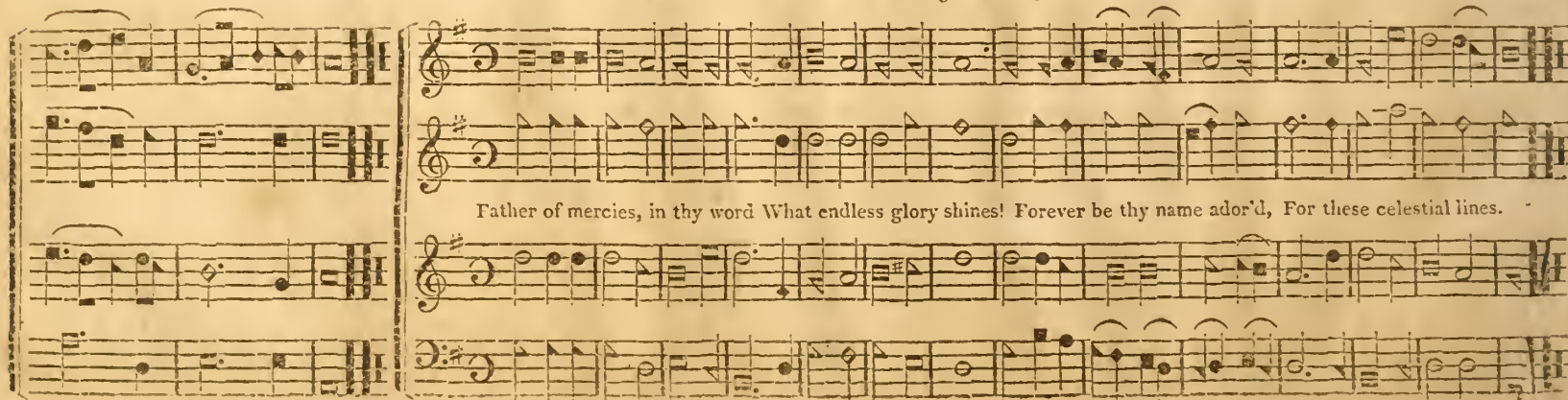


Lord what a feeble piece Is this our mortal frame! Our life! how poor a trifle 'tis, 'That scarce deserves the name.

That



## YORK. C. M. Major Key on G.



Father of mercies, in thy word What endless glory shines! Forever be thy name ador'd, For these celestial lines.



SOMERS. S. M. Minor Key on A.

S. Jenks. 73

Our moments fly apace, Our feeble pow'rs decay; Swift as a flood our hasty days Are sweeping us away. Are sweeping us away.

The musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written in a minor key. The lyrics are printed below the second and third staves. The score ends with a double bar line and a repeat sign.

CHINA. C. M. - Major Key on D.

Swan.

Why should we mourn departed friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends, To call us to his arms.

The musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is two sharps (D major), and the time signature is 3/2. The melody is written in a major key. The lyrics are printed below the second and third staves. The score ends with a double bar line and a repeat sign.

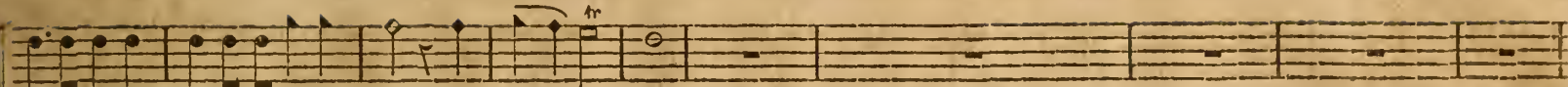
## TE DEUM LAUDAMUS. Major Key on G.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of notes, including a trill marked 'tr' in the eighth measure. The middle staff is also in treble clef with a key signature of one sharp (F#) and a common time signature (C), featuring a melodic line with various note values and rests. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), providing a harmonic foundation with notes and rests.

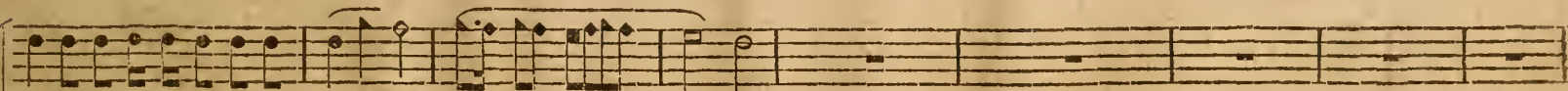
We praise thee, O God, we acknowledge thee to be the Lord; all the earth doth worship thee, the Father everlasting. To thee all angels cry aloud, the

The second system of the musical score continues the composition with three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C), featuring a trill marked 'tr' in the eighth measure. The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C), showing a melodic line with various note values and rests. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), providing a harmonic foundation with notes and rests.

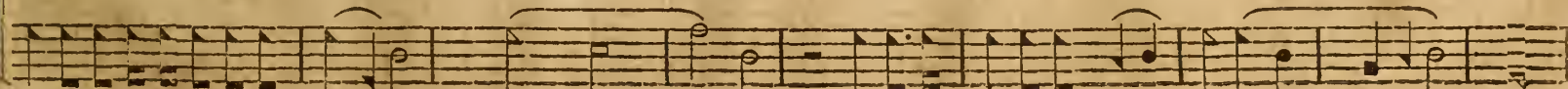
heav'n and all the pow'rs therein; To thee, cherubim and seraphim continually do cry, Hely, :: :: Lord God of Sabaoth.



Heav'n and earth are full of the majesty of thy glory. The glorious company of the apostles praise thee.



The goodly fellowship of the prophets praise thee. The noble army of martyrs praise thee.



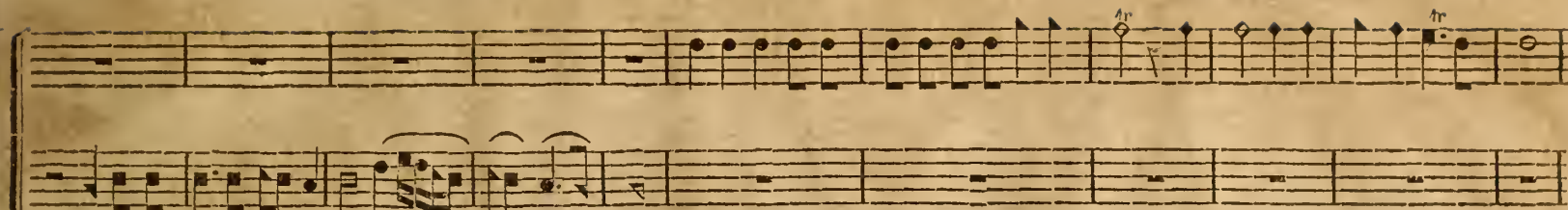


## TE DEUM LAUDAMUS, continued.

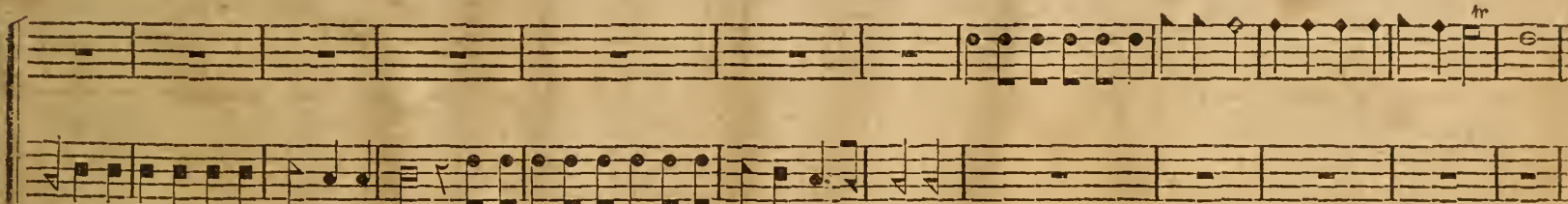
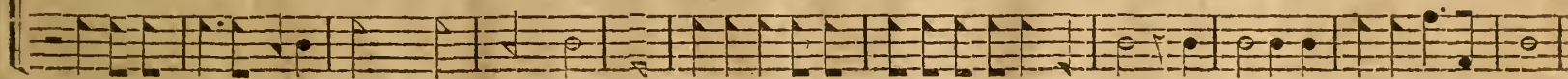
The holy church throughout all the world, doth acknowledge thee the Father of an infinite majesty; thine honourable, true,

and only Son; also the Holy Ghost, the comforter. Thou art the King of glory, O Christ;

The musical score is written on four staves. The first two staves correspond to the first line of text, and the next two staves correspond to the second line of text. The notation includes various musical symbols such as notes, rests, and accidentals, with some notes beamed together. The text is printed in a serif font below the staves.



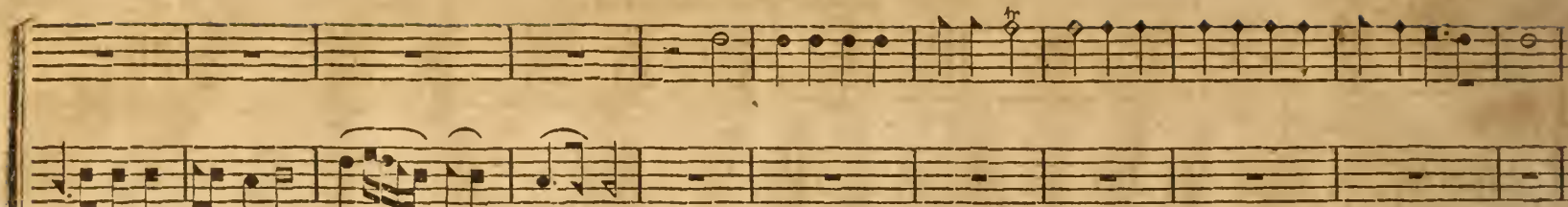
Thou art the everlasting Son of the Father. When thou tookest upon thee to deliver man, thou didst not abhor the virgin's womb.



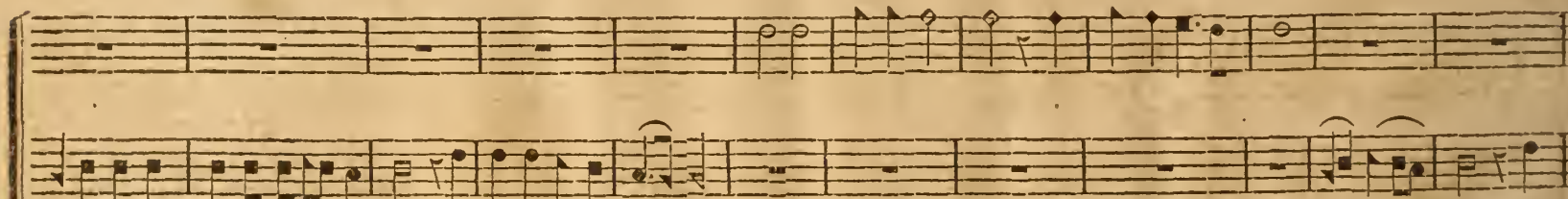
When thou hadst overcome the sharpness of death, thou didst open the kingdom of heav'n to all believers. Thou sittest at the right hand of God, in the glory of the Father.



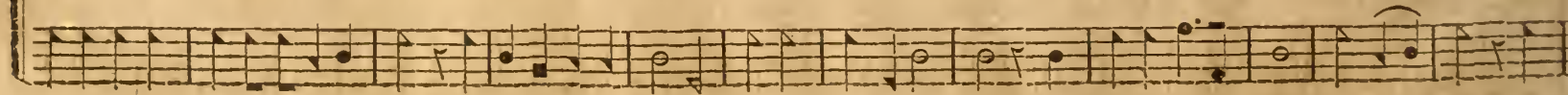
## TE DEUM LAUDAMUS, continued.



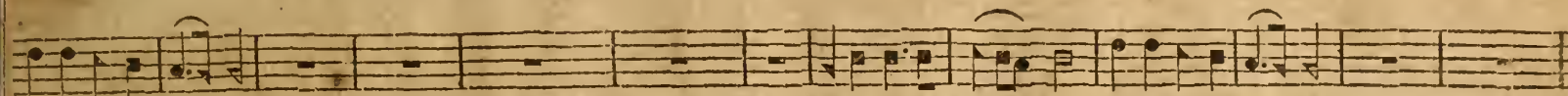
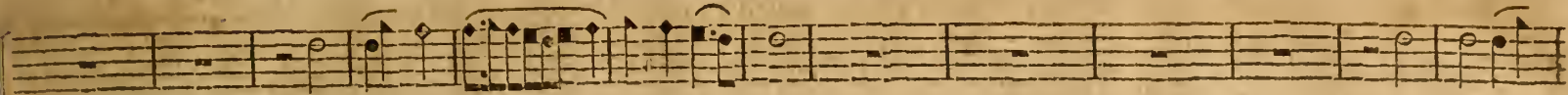
We believe that thou shalt come to be our judge: We therefore pray thee help thy needy servants, whom thou hast redeemed with thy blood;



make them to be numbered with thy saints in glory everlasting. O Lord, save thy people, and bless thine heritage: Govern them, and



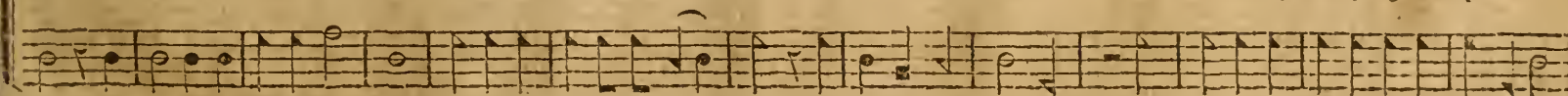




lift them up forever. Day by day we magnify thee, and we worship thy name ever world without end. Vouchsafe, O



Lord, to keep us this day without sin. O Lord, have mercy upon us, have mercy upon us. O Lord, let thy mercy lighten upon us,



## TE DEUM LAUDAMUS, continued.

## CHORUS.

as our trust is in thee.

O Lord, in thee have I trusted, let me never be ashamed. Amen.

This musical block contains the Chorus of the hymn. It features a four-part setting (Soprano, Alto, Tenor, and Bass) on staves. The lyrics are: "as our trust is in thee." followed by "O Lord, in thee have I trusted, let me never be ashamed. Amen." The music is in a major key and 4/4 time.

## LISBON. S. M. Major Key on B.

Reed.

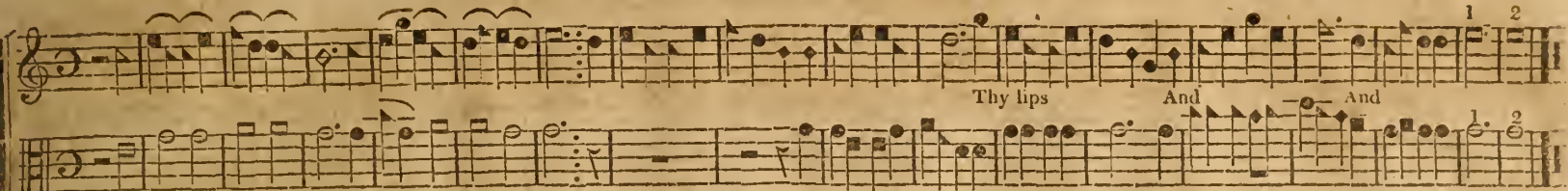
Come sound his praise abroad, And hymns of glory sing; Jehovah is the sov'reign God, The universal King.

This musical block contains the hymn "Lisbon". It is a four-part setting (Soprano, Alto, Tenor, and Bass) on staves. The lyrics are: "Come sound his praise abroad, And hymns of glory sing; Jehovah is the sov'reign God, The universal King." The music is in a major key on B and 4/4 time. The title "LISBON. S. M. Major Key on B." and the instruction "Reed." are printed above the staves.

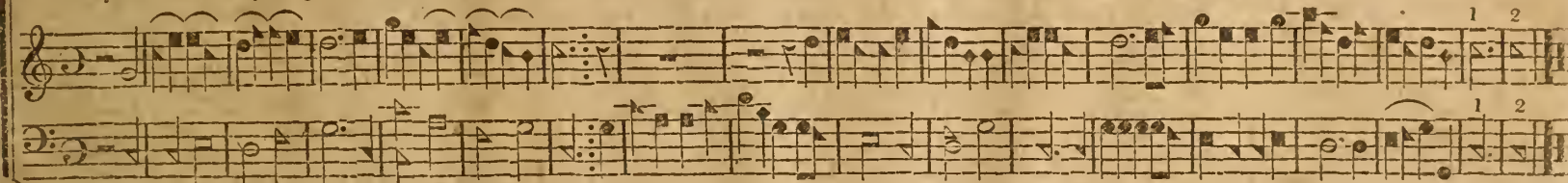


**MARLBOROUGH. S. M. Major Key on C.**

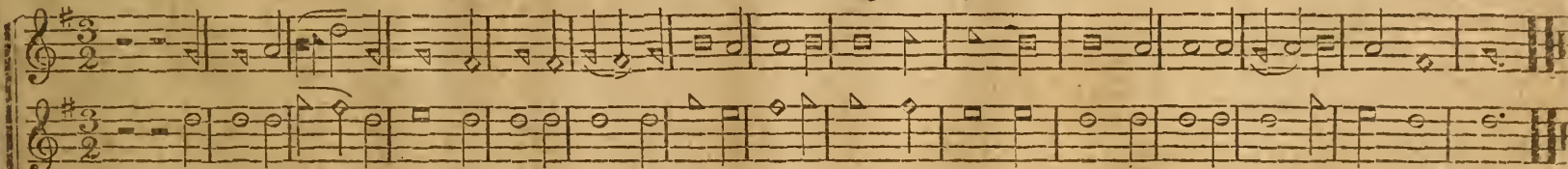
French. 81



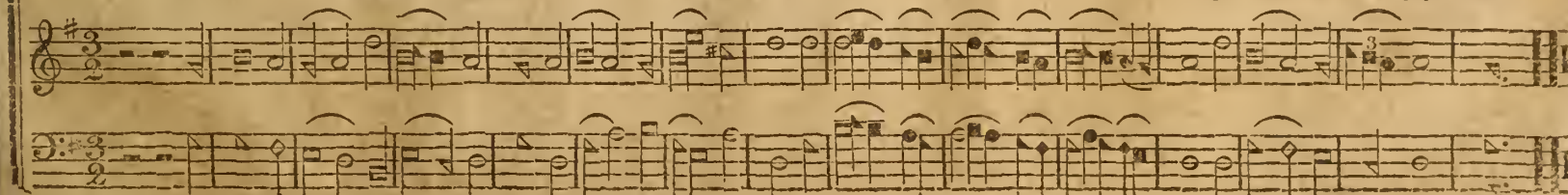
My Saviour and my King, Thy beauties are divine; Thy lips with blessings overflow, And ev'ry grace is thine. Thy lips, &c.

**MARIETTA. C. M. Major Key on G.**

Dr. Arnold.



Come let us join our cheerful songs With angels round the throne; Ten thousand thousand are their tongues, But all their joys are one.





## YELLOW SPRINGS. L. M. Minor Key on A.

S. St. John.

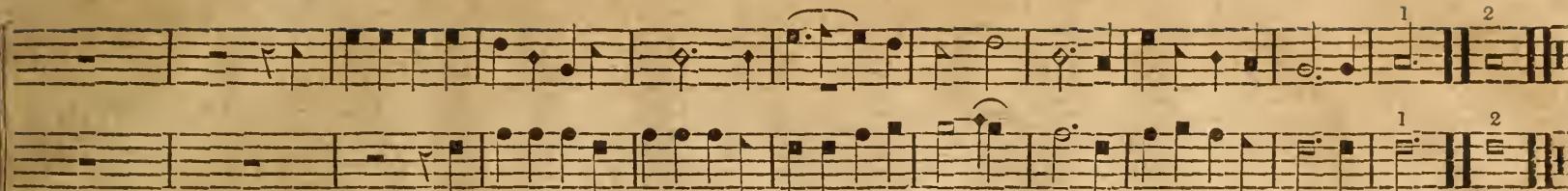
From pleasant trees which shade the brink, The lark and linnet light to drink; Their songs the lark and linnet raise, Their songs the lark and

## GREENFIELD P. M. Minor Key on A.

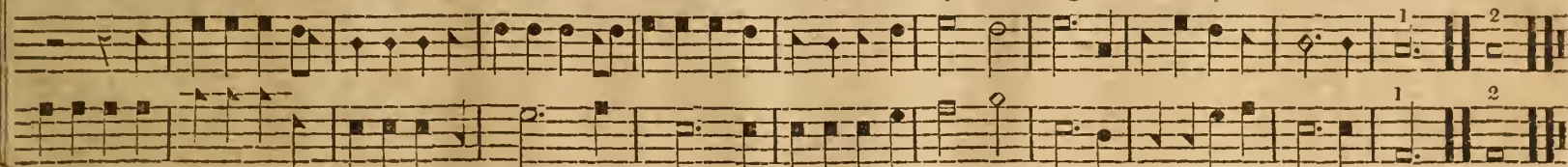
Edson.

linnet raise, And chide our silence into praise.

God is our refuge in distress. A present help when dangers press, In him undaunted we'll confide,

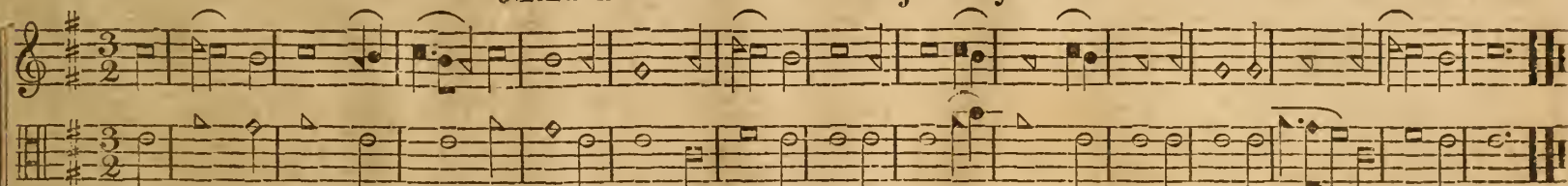


Tho' earth were from her centre tost, And mountains in the ocean lost, Torn piecemeal by the roaring tide. Torn piecemeal, &c.

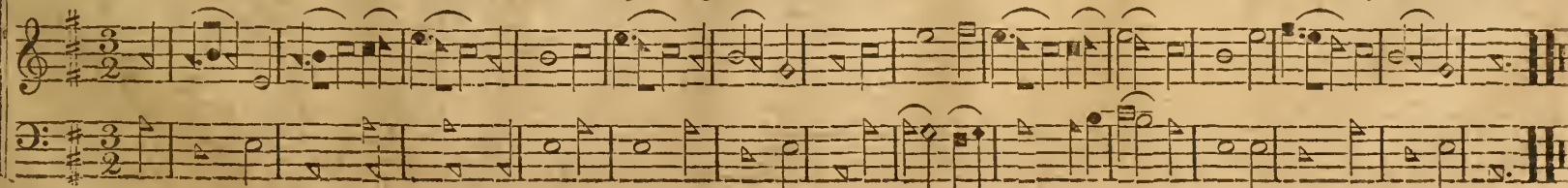


St. MARTIN'S. C. M. Major Key on A.

Sansun.



To God I cri'd with mournful voice, I sought his gracious ear, In the sad hour when trouble rose, And fill'd my heart with fear.



## FUNERAL DIRGE. Minor Key on A.

S. Jenks.

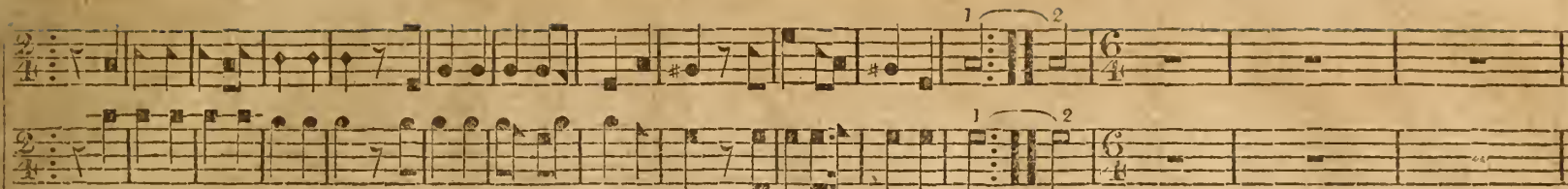
*Words on the death of Miss Catharine Barringer, supposed to have been poisoned by John Bruner.*

The pensive lilacs hn'd with blue, The v'lets wear a sable

Muse breathe the dirge o'er Delia's tomb, For her no more the roses bloom; For her no spring returns.

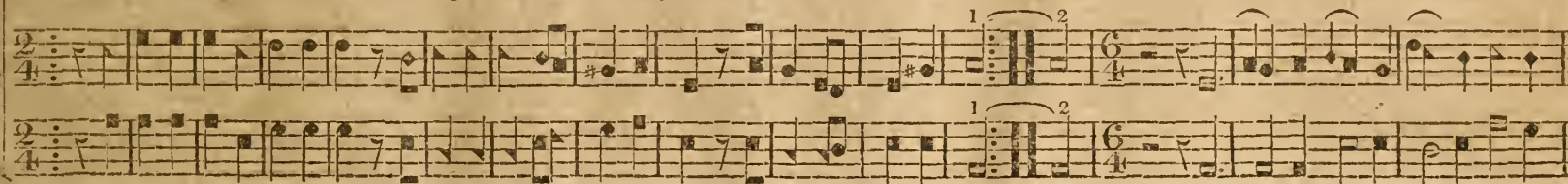
hue, The drooping lilly mourns. O Bruner, 'twas a barb'rous deed, It makes my wounded bosom bleed, While I the tale relate.



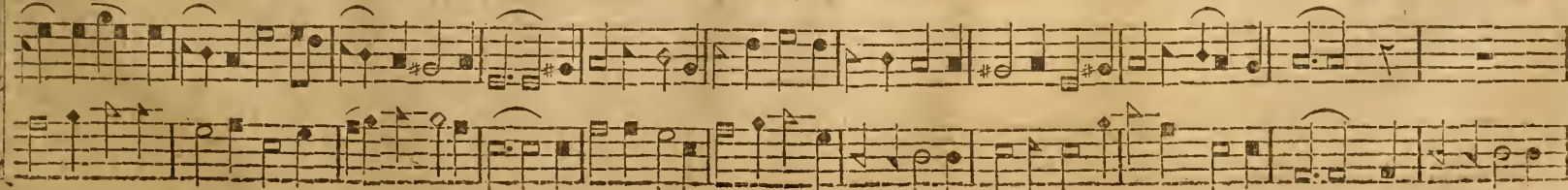


Those who have passions for a tear, Must give them vent and drop it here, O'er Delia's hapless fate:

Lo in the dust confin'd she lies, For



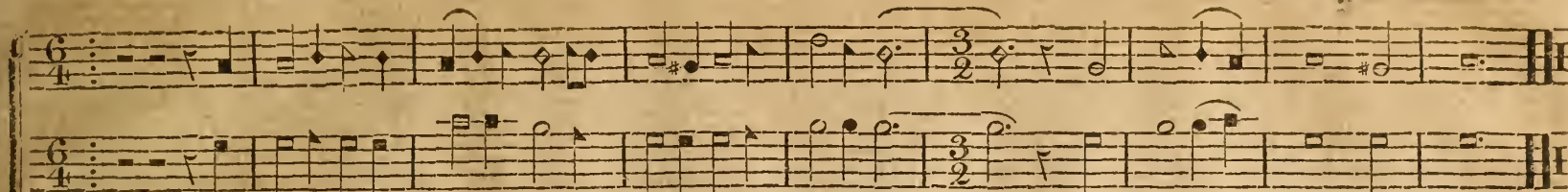
ever clos'd those sparkling eyes; Her active spirit's gone; Ye dear companions of her youth, Remember 'tis a solemn truth, That you must follow soon. Her active spirit



## FUNERAL DIRGE, continued.

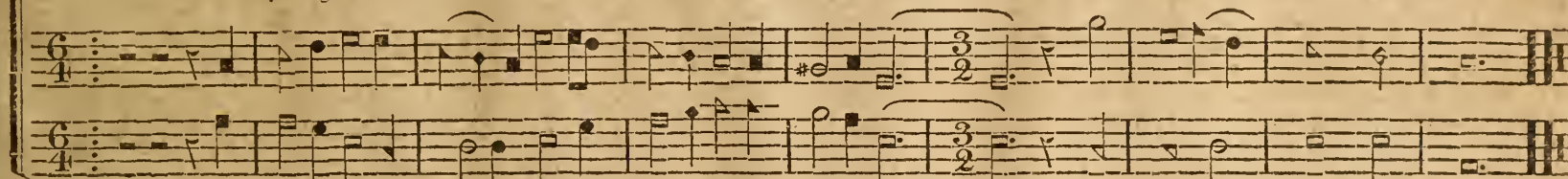
now is fled, And she is number'd with the dead, Until her Saviour calls. Her spirit from on high looks down, And on her murd'rer casts a frown, Within the prison walls.

Fell monster, hear thy dreadful doom! Though Delia lies wrapt in the tomb, Where fancy's feet ne'er trod,



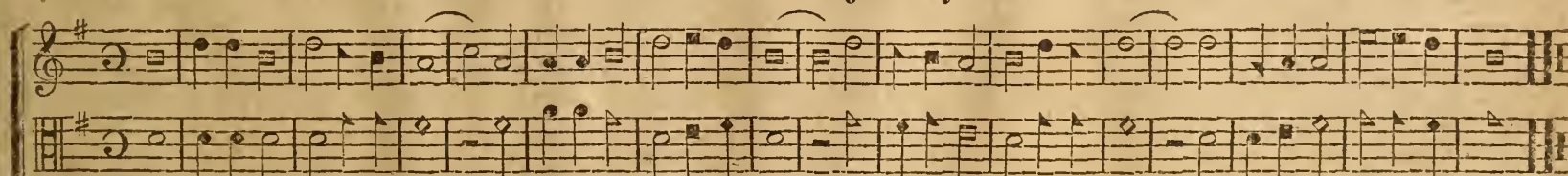
Yet her pale ghost stalks thro' the air, And whispers in your callous ear,

Prepare to meet your God.

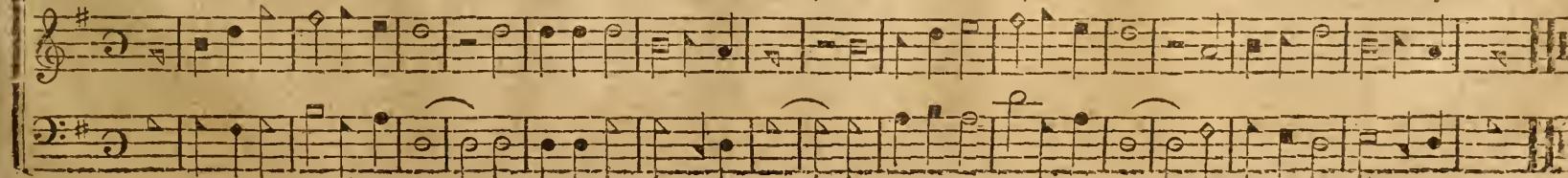


WELLS. L. M. Major Key on G.

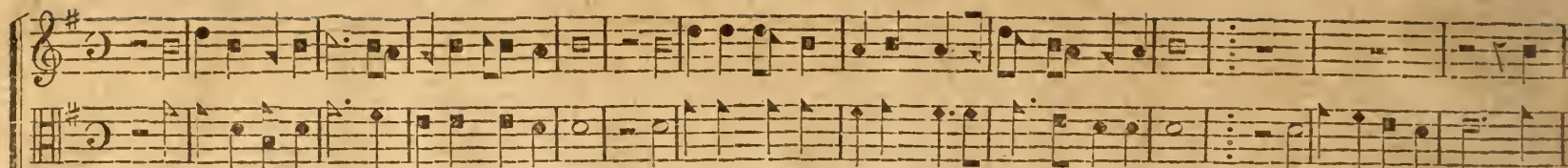
Holdrad.



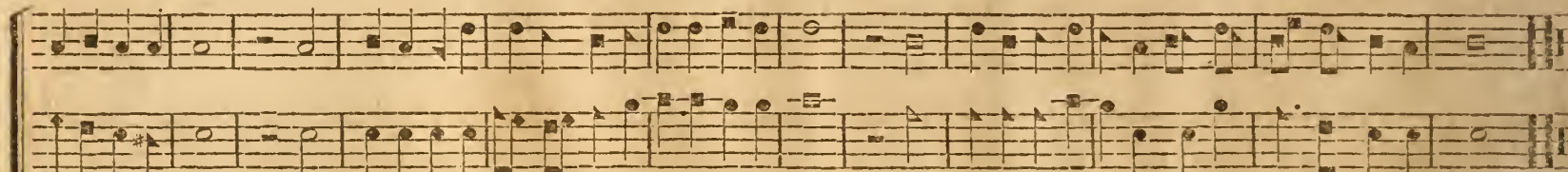
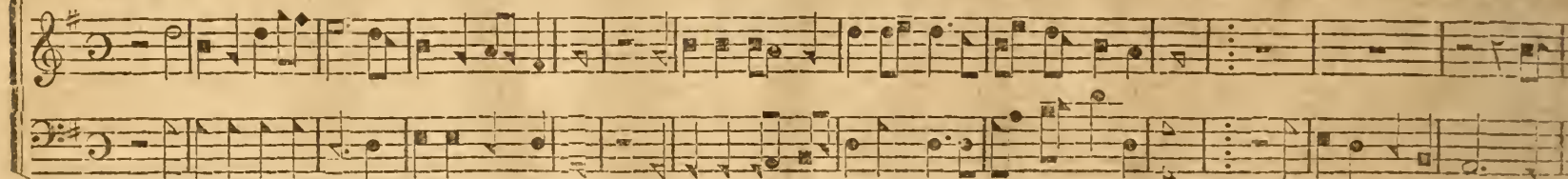
Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn. The vilest sinner may return.





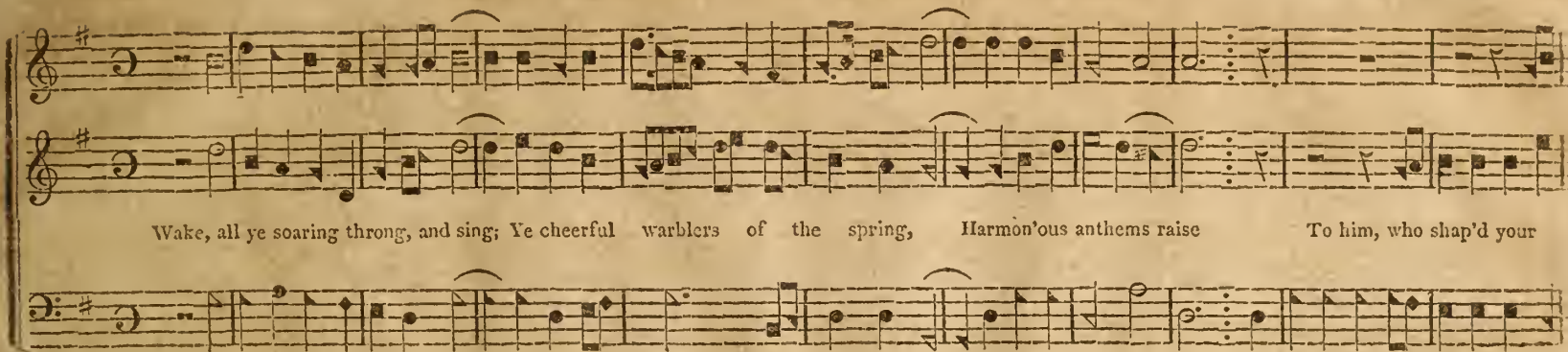


What if the saint must die, And lodge among the tombs! You need not mourn, he shall return, Rejoicing as he comes. Tho' death should hold him down With

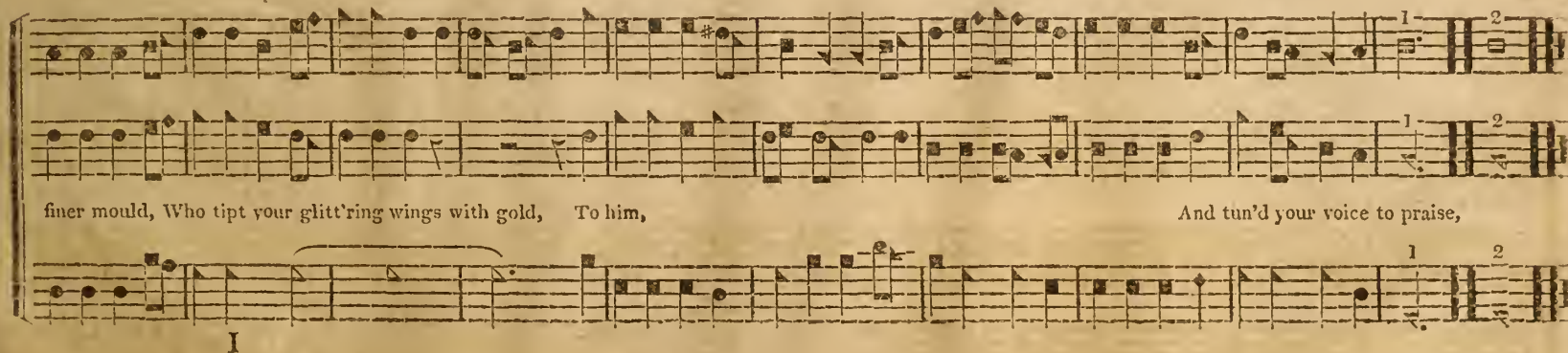


hands and mighty bars, Yet he shall rise above the skies, And sing above the stars. Yet he, &c.





Wake, all ye soaring throng, and sing; Ye cheerful warblers of the spring, Harmon'ous anthems raise To him, who shap'd your



finer mould, Who tipt your glitt'ring wings with gold, To him, And tun'd your voice to praise,

I

## THE VOICE OF MY BELOVED. P. M. Major Key on G.

The voice of my beloved sounds, While o'er the mountain tops he bounds; He flies exulting o'er the hills, And He flies

He flies  
all my soul with transport fills. And all He flies He flies  
And all He flies



And all Gently doth he chide my stay; rise my love and come away.

## COLCHESTER. S. M. Minor Key on A.

French.

Let sinners take the incourse, And choose the road to death; But in the worship of my God, I'll spend my daily breath. I'll spend, &c.

## BETHLEHEM. C. M. Major Key on B.

Hepstinstall.



While shepherds watch their flocks by night, All seated on the ground, The angel of the Lord came down, And glory shone around. And

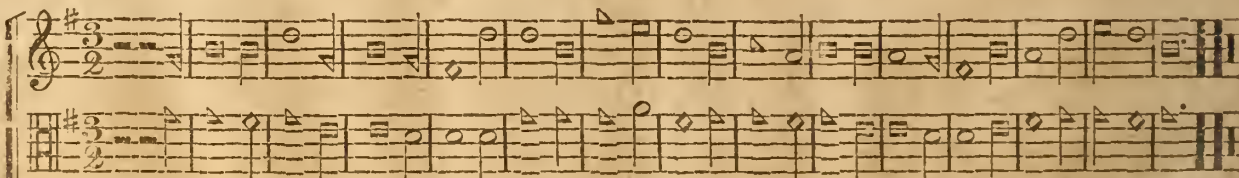
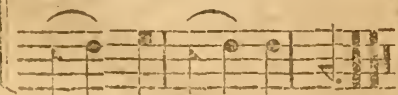


## MEAR. C. M. Major Key on G.

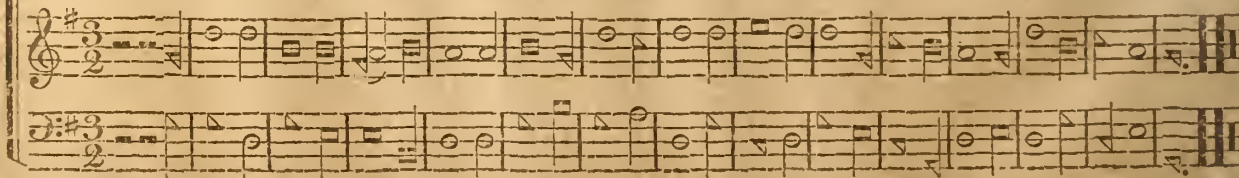
Brown.



glory shone around.



Will God forever cast us off, His wrath forever smite, Against the people of his love, His little chosen flock.





Now in the heat of youthful blood, Remember your Creator, God; Behold the months come hast'ning on, When

you shall say my joys are gone. When, &c.



Mazza voce.

Hence from my soul, sad thoughts begone, And leave me to my joys. My tongue shall triumph in my God, And

make a joyful noise. Darkness and doubts had veil'd my mind, And drown'd my head in tears,

# FARRINGTON, continued.

95

Pia.

For.

Till sov'reign grace with shining rays Dispell'd my gloomy fears. Dispell'd my gloomy fears.

## NORTHFIELD. C. M. Major Key on C.

Ingalls.

How long, dear Saviour, O how long Shall this bright hour delay? Fly swifter round the wheel of time, And bring the welcome day And bring, &c.

And bring

Fly swifter

*Affetuoso.*

My God, permit my tongue This joy, to call thee mine, And let my early cries pre-

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo/mood is marked 'Affetuoso'. The lyrics are written below the vocal staves.

vail, To taste thy love divine. And let my early cries prevail, To taste thy love divine.

The second system of the musical score continues the piece. It also consists of four staves (two vocal, two piano). The lyrics continue from the first system. The musical notation includes various note values, rests, and dynamic markings typical of 19th-century hymnals.



The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The music is written in a common time signature (C). The lyrics 'The Lord my Shepherd is, I shall be well supplied, Since he is' are written below the staves, aligned with the notes.

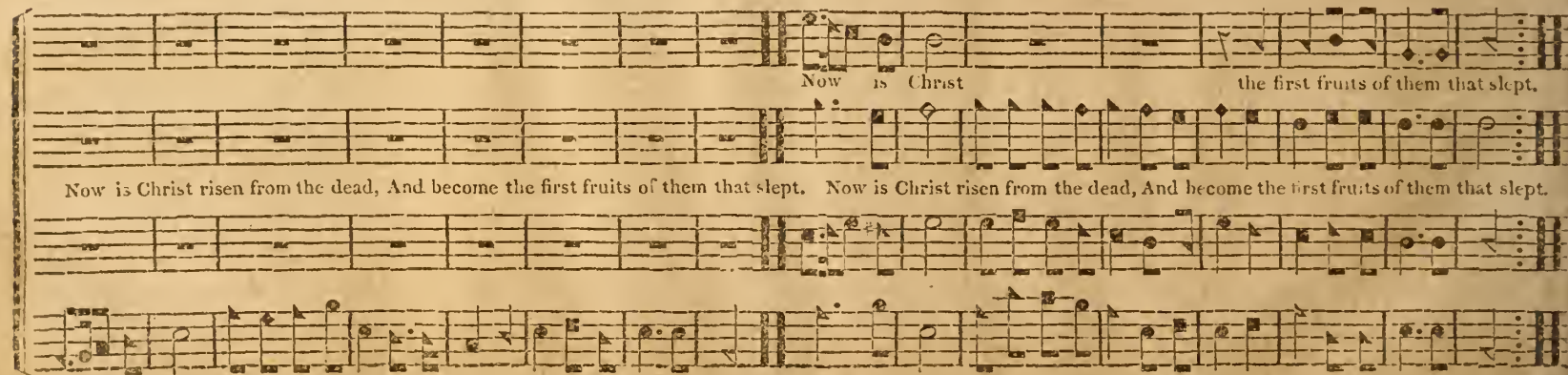
Pia.

For.

The second system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The music is written in a common time signature (C). The lyrics 'mine and I am his, What can I want beside. What can I want beside.' are written below the staves, aligned with the notes. The system concludes with a double bar line and a repeat sign.



The Lord is ris'n indeed! Hal - le - lujah! The Lord is ris'n indeed! Hal - le - lu - jah!



Now is Christ the first fruits of them that slept.

Now is Christ risen from the dead, And become the first fruits of them that slept. Now is Christ risen from the dead, And become the first fruits of them that slept.

And did he rise?

Hallelujah, Hallelujah, Halle - lu - jah. And did he rise? And did he rise? Did he rise? Hear it ye

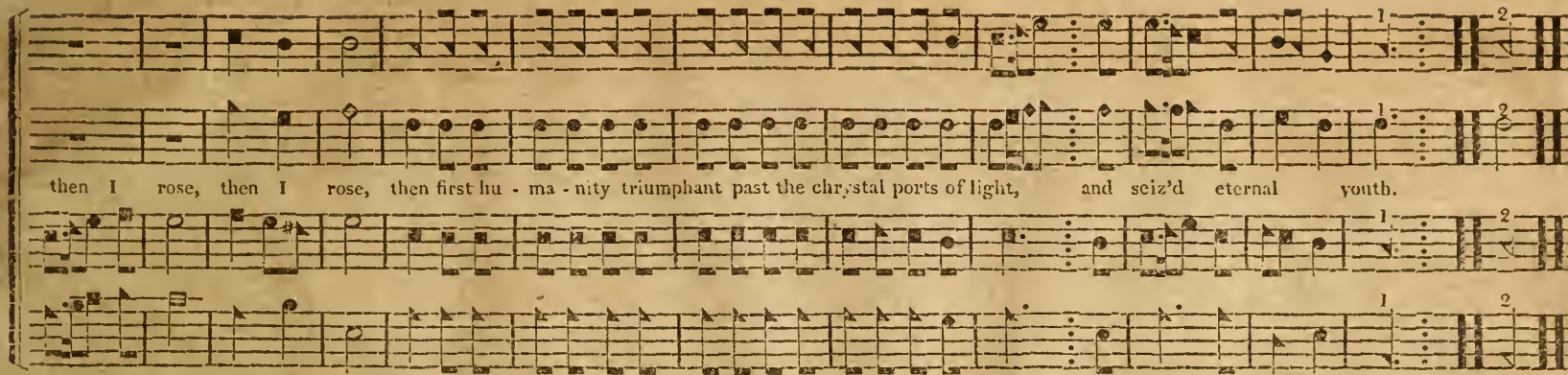
nations, hear it O ye dead! He rose, he rose, he rose, he rose, He burst the bars of death! He, &c. He, &c. And triumph'd o'er the grave!



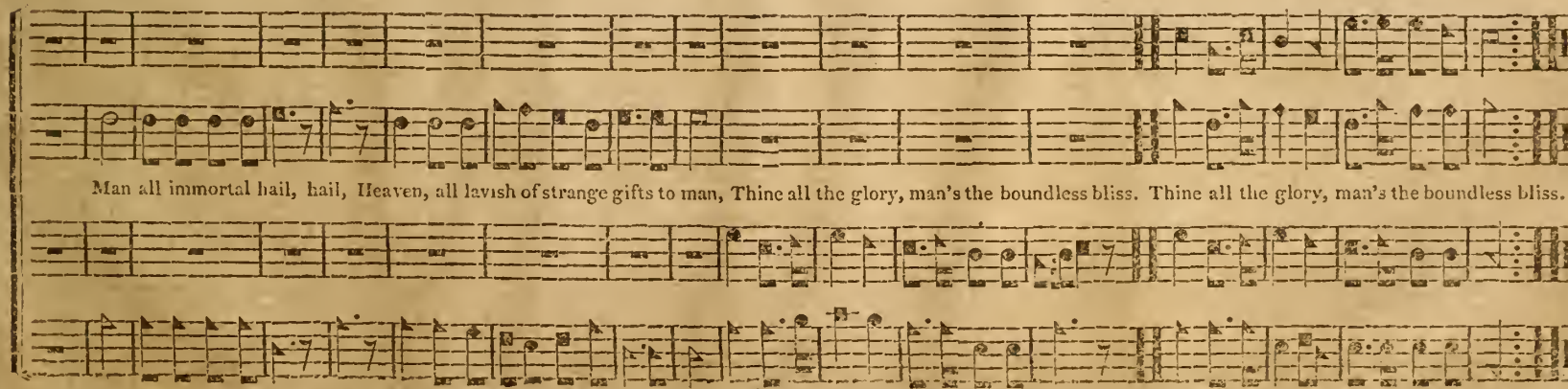
## EASTER ANTHEM, continued.

Shout, shout earth and heav'n this sum of good to man, Whose nature then took wing, Whose nature then took wing, and

mounted with him from the tomb, and mounted with him from the tomb. Then, then, then I rose, then I rose,



then I rose, then I rose, then first hu - ma - nity triumphant past the chrystal ports of light, and seiz'd eternal youth.



Man all immortal hail, hail, Heaven, all lavish of strange gifts to man, Thine all the glory, man's the boundless bliss. Thine all the glory, man's the boundless bliss.



The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#), and the time signature is common time (C). The melody is written on the top staff, with the lyrics underneath. The accompaniment is written on the bottom two staves. The lyrics for this system are: "Hail, hail, reviv - reviving Spring; Fair type of heav'n's e - ter - nal year, Fair type of heav'n's eternal".

Hail, hail, reviv - reviving Spring; Fair type of heav'n's e - ter - nal year, Fair type of heav'n's eternal

The second system of the musical score consists of four staves, continuing from the first system. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#), and the time signature is common time (C). The melody continues on the top staff, with the lyrics underneath. The accompaniment continues on the bottom two staves. The lyrics for this system are: "year; While nature's works her prais - es sing, Lo, gratitude, lo, gratitude sa - lutes thee here, Lo, gratitude, lo,".

year; While nature's works her prais - es sing, Lo, gratitude, lo, gratitude sa - lutes thee here, Lo, gratitude, lo,



gratitude salutes thee here. Swell, gently swell, swell, gently swell the solemn song,

This system contains the first two staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The melody features several triplet markings (indicated by a '3' over a group of notes) and is accompanied by a bass line. The lyrics 'gratitude salutes thee here.' are aligned under the first staff, and 'Swell, gently swell, swell, gently swell the solemn song,' are aligned under the second staff.

Swell, gently swell, gently swell the solemn song. Now pour the bound -- ing notes-a-

This system contains the next two staves of music. The first staff continues the melody from the previous system, with the lyrics 'Swell, gently swell, gently swell the solemn song.' aligned underneath. The second staff begins with the lyrics 'Now pour the bound -- ing notes-a-'. The music continues with more triplet markings and a flowing bass line.

## ODE ON SPRING, continued.

long; Now pour the bounding notes along; Teach choirs below to choirs above, to echo back the common

lay, And as they praise unbounded love, To join in bounty's holy day, To join in bounty's holy day, To



join in bounty's holy day. To God the universal King, Be sacred ev'ry grateful choir, Be

This musical system consists of four staves. The first two staves contain the vocal melody with lyrics. The third and fourth staves provide a harmonic accompaniment. The music is written in a common time signature (C) and features various note values including eighth, quarter, and half notes, as well as rests and accidentals.

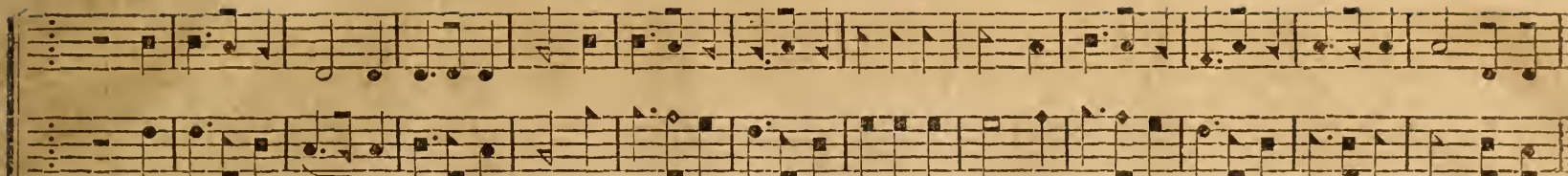
sacred ev - 'ry grateful choir; In endless hymns all praises sing, That heav'nly bounty can inspire.

This musical system also consists of four staves. The first two staves contain the vocal melody with lyrics. The third and fourth staves provide a harmonic accompaniment. The music continues in the same common time signature and includes various musical notations such as notes, rests, and bar lines.

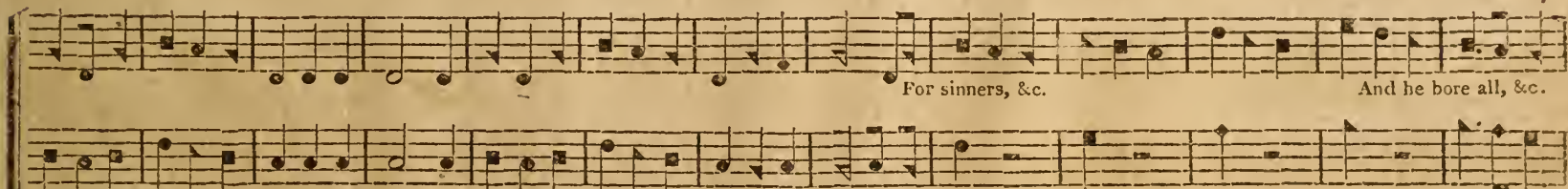


When Jesus, our Saviour, came down from above, How wond'rous his grace, how amazing his love; His dear blood as a ransom for sinners he spilt, And he laid down his

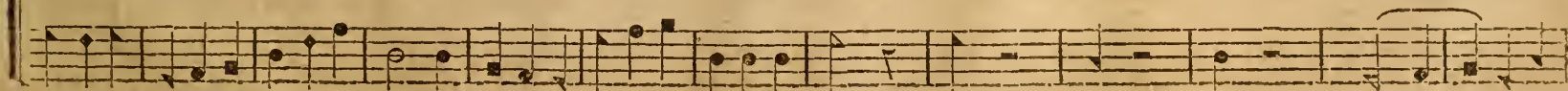
life to atone for our guilt. That justice divine might be well satisfied; He hung on the tree, As all might be free, If on him they reli'd.



And now he in heav'n sits pleading our peace, Inviting us all to the throne of his grace. Then let us forever adore his dear name, And in



songs of thanksgiving his mercies proclaim; For sinners he bled when they pierced his side, And he bore, bore, bore, bore all our



## HYMN, on the Redemption, continued.

Musical score for three voices (Soprano, Alto, and Tenor/Bass) in a hymn. The lyrics are: "To save us he di'd, guilt on the cross, When to save us he di'd, di'd, di'd, di'd, to save us, to save us he di'd, he di'd, di'd, When to save us, to save us, to save us".

To save us he di'd.

guilt on the cross, When to save us he di'd, di'd, di'd, di'd, to save us, to save us he di'd, he di'd, di'd.

When to save us, to save us, to save us

## CHARING. S. M. Major Key on C.

T. Clark.

Musical score for four voices (Soprano, Alto, Tenor, and Bass) in a hymn. The lyrics are: "Come sound his praise abroad, And hymns of glory sing; Jehovah is the sov'reign God, The universal King, Jehovah is, &c." The score includes performance markings: "Spicito." for the Soprano part, "Pia." for the Alto part, and "For." for the Tenor and Bass parts.

Spicito. Pia. For.

Come sound his praise abroad, And hymns of glory sing; Jehovah is the sov'reign God, The universal King, Jehovah is, &c.



# CRUCIFIXION. Major Key on G.

M. Kyes. 109

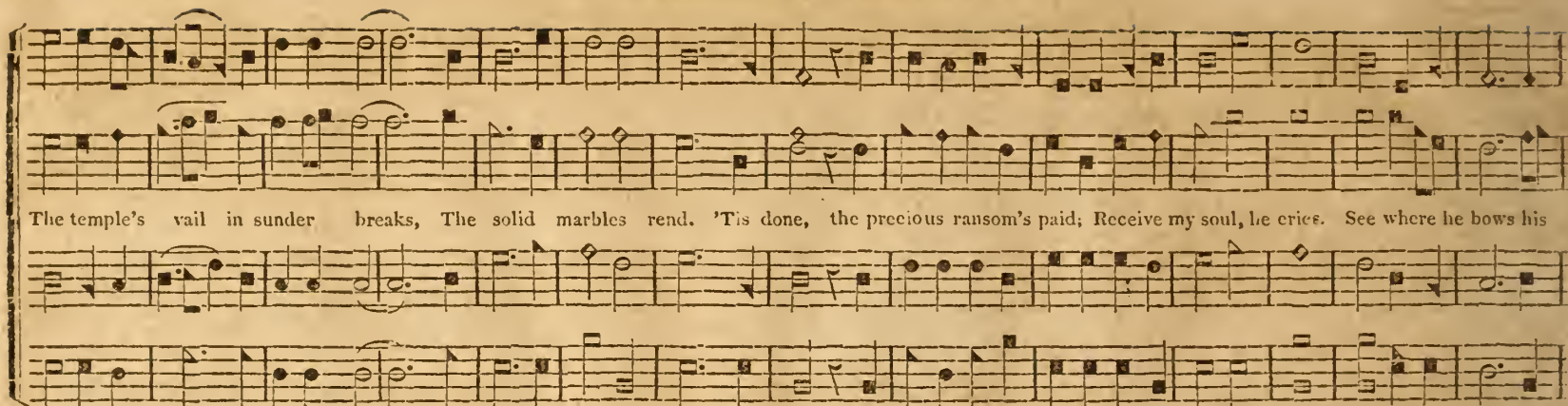
Behold the Saviour of mankind, Nail'd to the shameful tree, How vast the love that him inclin'd, To bleed and

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and beams connecting notes.

die for thee. Hark! how he groans! Hark! how he groans! how he groans, While nature shakes, and earth's strong pillars bend,

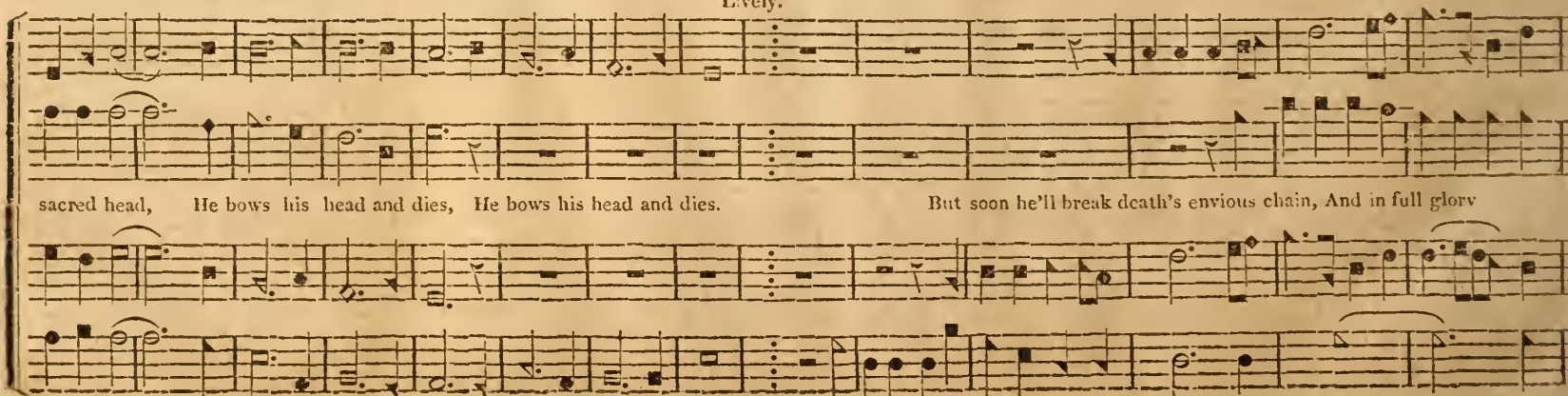
The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. It includes the same musical notation elements: treble and bass clefs, a key signature of one sharp, and a 3/2 time signature. The lyrics are placed below the staves, with some words aligned with specific musical phrases.

## CRUCIFIXION, continued.

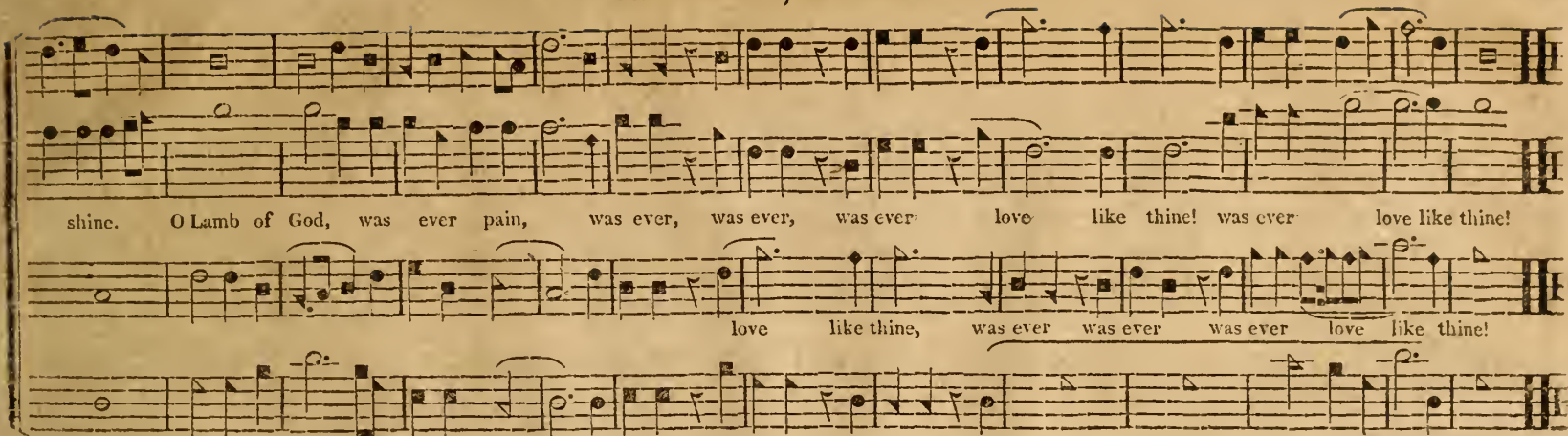


The temple's vail in sunder breaks, The solid marbles rend. 'Tis done, the precious ransom's paid; Receive my soul, he cries. See where he bows his

Lively.



sacred head, He bows his head and dies, He bows his head and dies. But soon he'll break death's envious chain, And in full glory

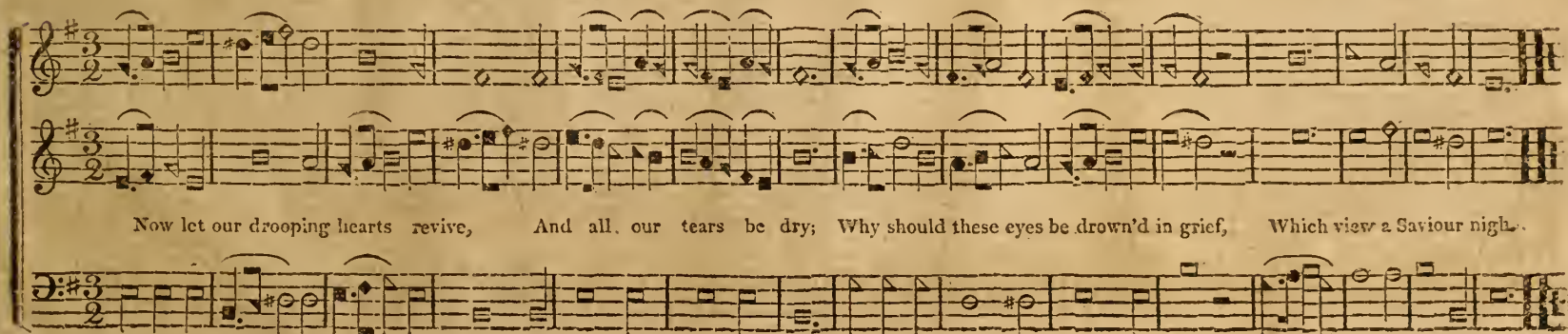


shine. O Lamb of God, was ever pain, was ever, was ever, was ever love like thine! was ever love like thine!

love like thine, was ever was ever was ever love like thine!

## PLYMPTON. C. M. Minor Key on E.

Dr. Arnold.

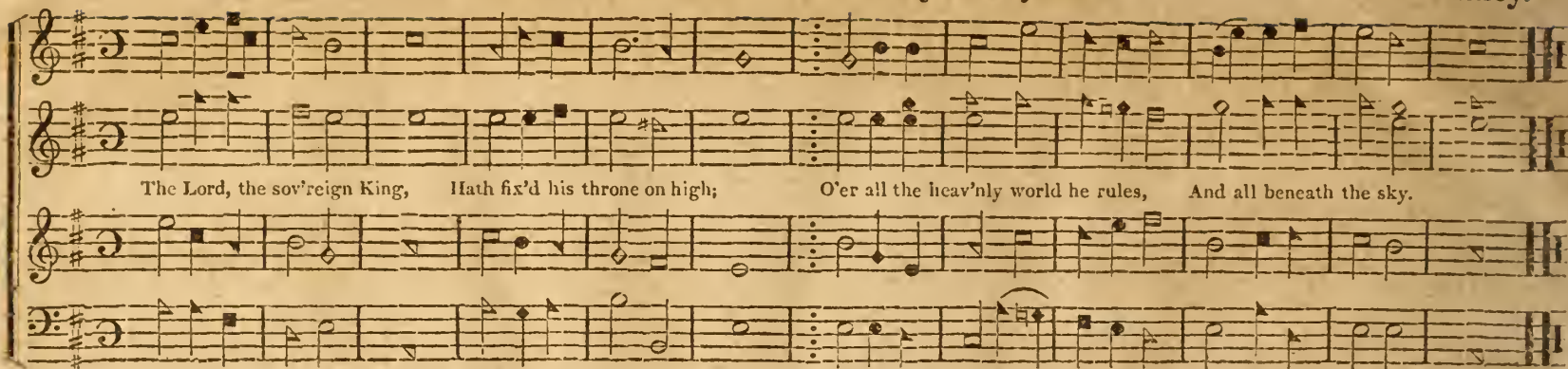


Now let our drooping hearts revive, And all our tears be dry; Why should these eyes be drown'd in grief, Which view a Saviour nigh.



## PENTONVILLE. S. M. Major Key on A.

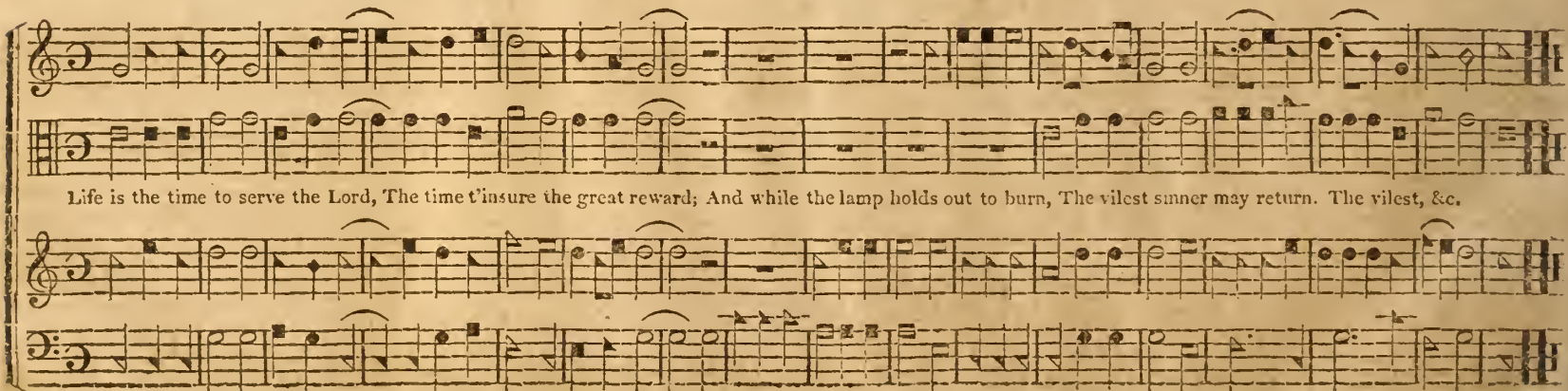
F. Linley.



The Lord, the sov'reign King, Hath fix'd his throne on high; O'er all the heav'nly world he rules, And all beneath the sky.

## BRIDGEWATER. L. M. Major Key on C.

Edson.



Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sinner may return. The vilest, &c.

## SHIRLAND. S. M. Major Key on A.

Stanley. 113

My God, my life, my love, To thee, to thee I call; I cannot live if thou remove, For thou art all in all.

This musical score is for the hymn 'SHIRLAND' in the Soprano Major (S. M.) key of A. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The melody is written in treble clef with a key signature of two sharps (F# and C#). The piano part is written in bass clef with the same key signature. The lyrics are: 'My God, my life, my love, To thee, to thee I call; I cannot live if thou remove, For thou art all in all.'

## GILGAL. L. M. Major Key on D.

My dear Redeemer and my Lord; I read my duty in thy word; But in thy life the law appears Drawn out in living characters.

M

This musical score is for the hymn 'GILGAL' in the Soprano Major (L. M.) key of D. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The melody is written in treble clef with a key signature of two sharps (F# and C#). The piano part is written in bass clef with the same key signature. The lyrics are: 'My dear Redeemer and my Lord; I read my duty in thy word; But in thy life the law appears Drawn out in living characters.'



Tell ye the daughters of Jerusalem,

Behold the King cometh meekly,

Even at the de-

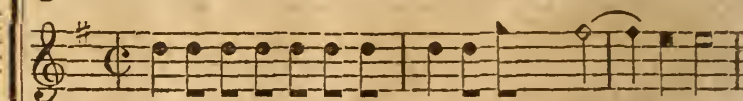
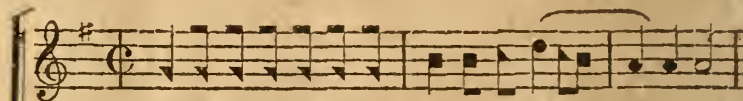
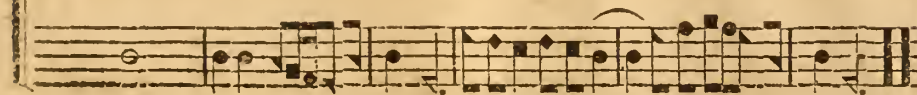


Tell ye the daughters of Jerusalem,

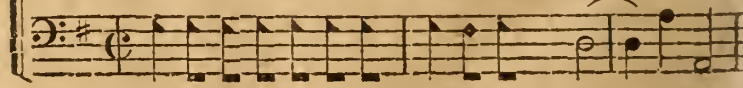
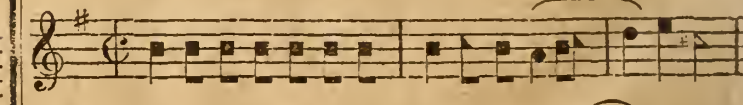


scent of the mount of Olives.

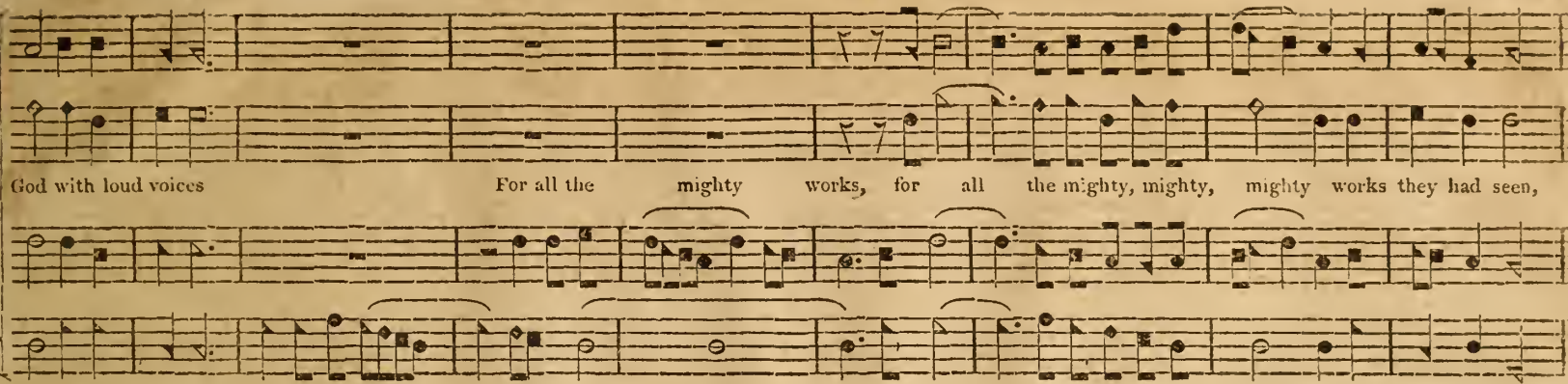
Even at the descent of the mount of Olives.



Then the whole multitude began to rejoice and praise

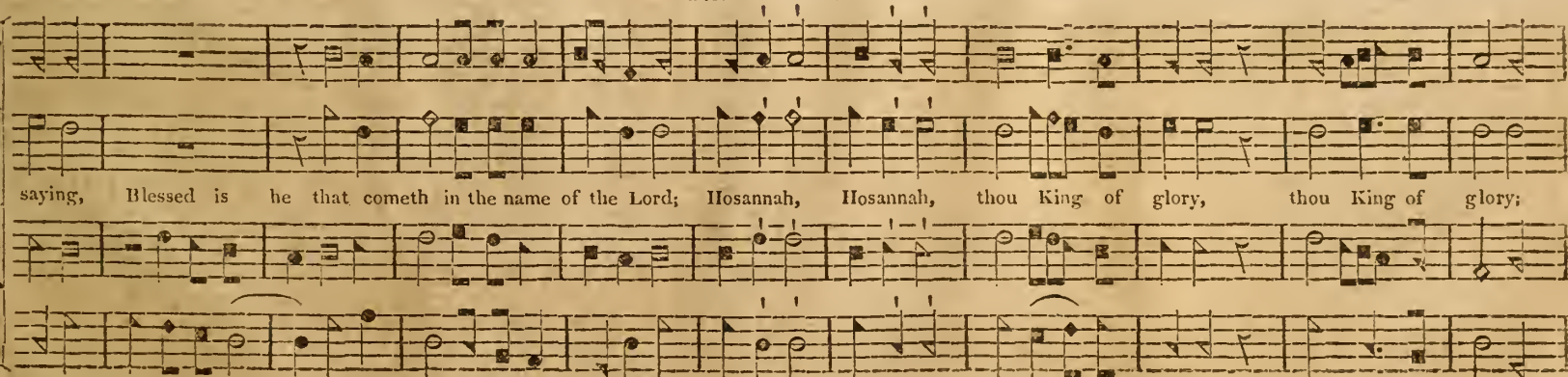






God with loud voices                      For all the              mighty              works, for              all              the mighty, mighty,              mighty works they had seen,

For.              Crescendo.



saying, Blessed is he that cometh in the name of the Lord; Hosannah, Hosannah, thou King of glory, thou King of glory;

## ANTHEM, continued.

Pia.

For.

peace, peace in Heav'n, glory, glory, glory in the highest. Hallelujah, Amen.

Adagio.

Hallelujah, Amen, Amen.

Andante.

While thee I seek, protecting Pow'r, Be my vain wishes still'd; And may this consecrated hour With better hopes be

Pia.

For.

fill'd. Thy love the pow'r of thought bestow'd, To thee my thoughts would soar; Thy mercy o'er my life has flow'd, That mercy I adore.



Man has a soul of vast desires; He burns within with restless fires; Tost to and fro, his passions fly, From vani-

## PIETY. C. M. Major Key on D.

J. Clark.

ty to vanity.

Happy is he that fears the Lord, And follows his commands, And follows his commands; Who

*Mezza voce.* *Pia.*

lends the poor with - out reward, Who lends the poor without reward, Or gives with lib'ral hands.

Pia. For.

GENEVA. L. M. Minor Key on A.

When I survey the wond'rous cross, On which the prince of glory died, My richest gain I count but loss, And pour contempt on all my pride.

## BUNKER-HILL. Minor Key on A.

Moderato.

Why should vain mortals tremble at the sight of Death and destruction in the field of battle?      Where blood and carnage clothe the ground in

Where blood and carnage,

crimson, Sounding with death groans.

2 Death will invade us by the means appointed,  
And we must all bow to the king of terrors;  
Nor am I anxious, if I am prepared,  
What shape he comes in.

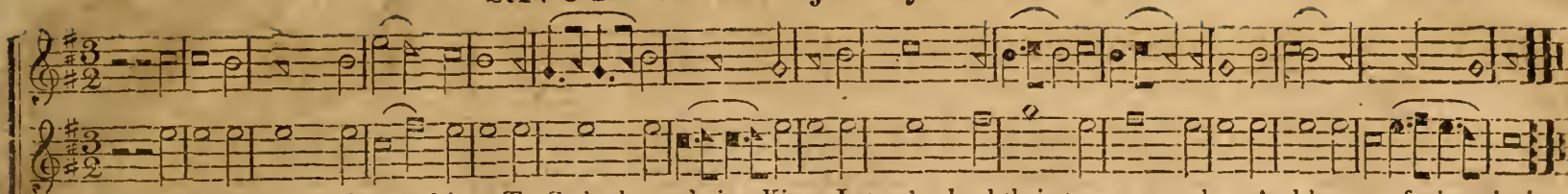
3 Infinite goodness teaches us submission,  
Bids us be quiet under all his dealings;  
Never repining, but forever praising  
God our creator.

4 Good is Jehovah in bestowing sunshine,  
Nor less his goodness in the storms and thunder.  
Mercies and judgments both proceed from kindness,  
Infinite kindness.

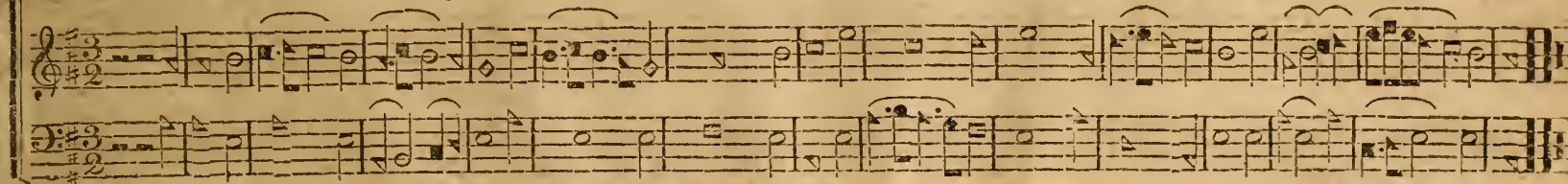


# SAVOY. C. M. Major Key on A.

Williams. 121



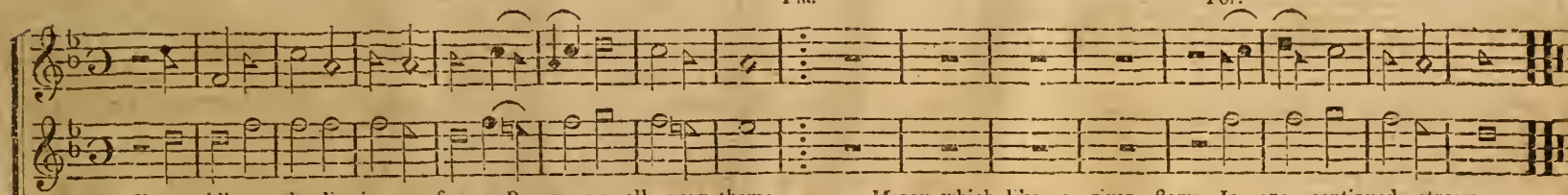
O for a shout of sacred joy To God, the sov'reign King; Let ev'ry land their tongues employ, And hymns of triumph sing.



# PENNSYLVANIA. C. M. Major Key on B.

Pia.

For.



Ye trembling souls, dismiss your fears, Be mercy all your theme; Mercy which like a river flows In one continued stream.



thousands of thou-ands and

I beheld and lo a great multitude, which no man could number, thousands of

thousands of thousands and ten times

thousands of thousands & ten times thousands, thousands of thousands &

ten times thousands,

thousands of thousands and ten times thousands, thousands of thousands and ten times thousands stood before the

thousands, thousands of thousands and ten times thousands, thousands of thousands and ten times thousands, stood, &c.

ten times thousands, thousands of thousands and ten times thousands, thousands of thousands and ten times thousands, stood before the



Lamb, and they had palms in their hands, and they cease not day nor night, saying, Holy, holy, holy, holy, holy, Lord God Al-

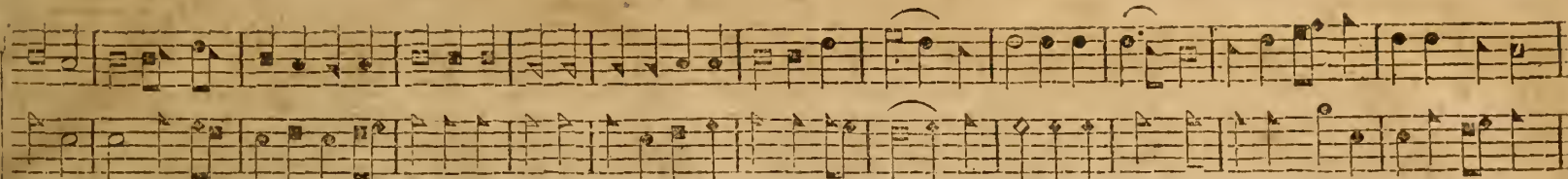
mighty, Which was and is and is to come, Which was and is and is to come. And I heard a mighty angel



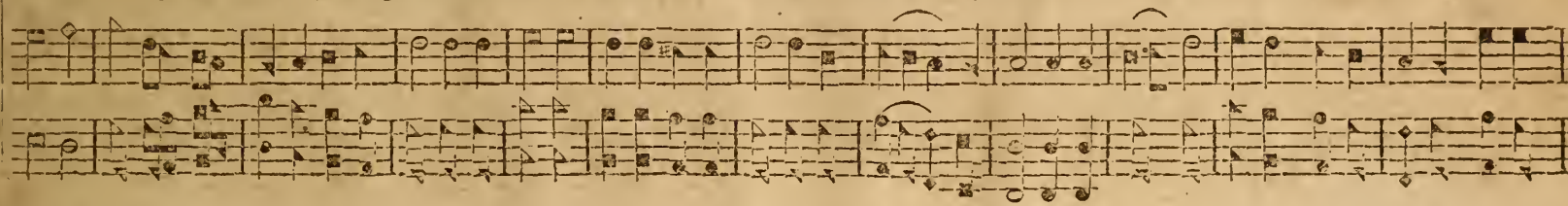
## HEAVENLY VISION, continued.

fly - ing thro' the midst of heav'n, crying with a loud voice Wo, wo, wo, wo,

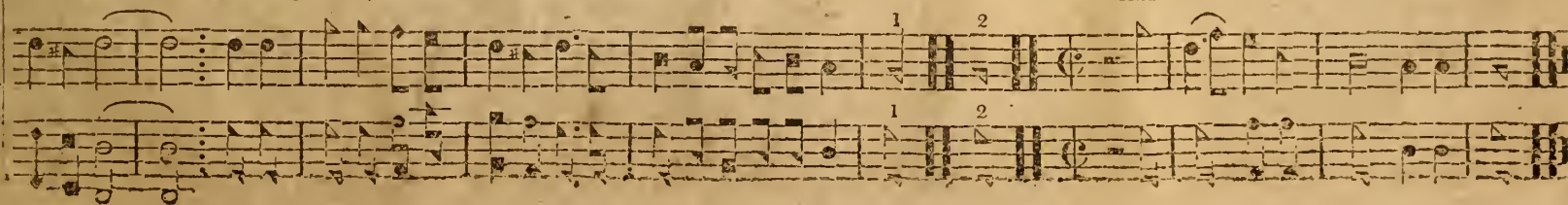
be unto the earth by reason of the trumpet which is yet to sound. And when the last trumpet sounded, the great men and nobles, rich men and poor,



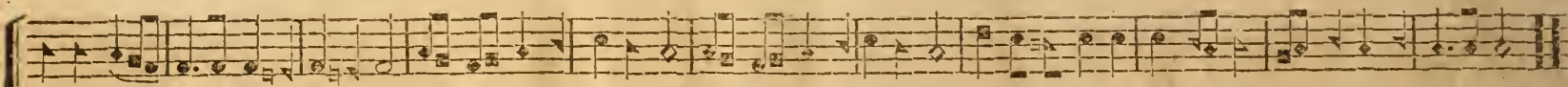
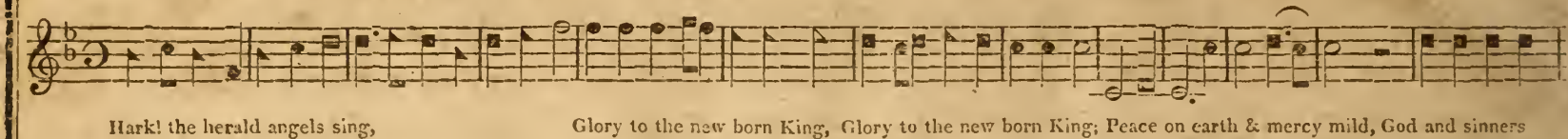
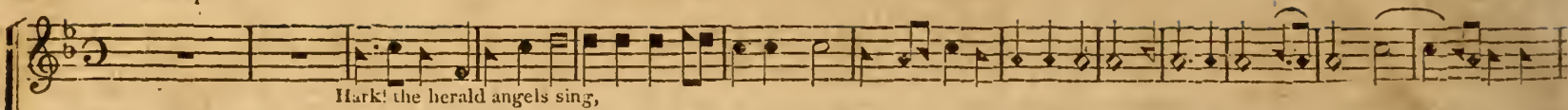
bond and free, gathered themselves together, and cried to the rocks and mountains to fall upon them and hide them from the face of him that sitteth



on the throne; For the great day of his wrath is come, and who shall be able to stand. And who shall be able to stand.



Con spirito.



reconcil'd. God and sinners reconcil'd. Joyful all ye nations rise, Join the triumph of the skies; With the angelic host proclaim, Christ is born at Bethlehem.

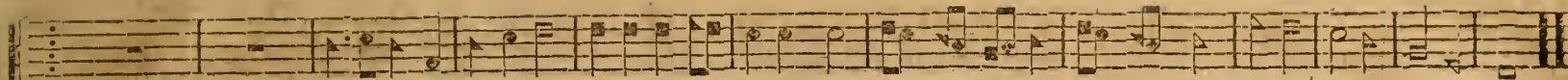




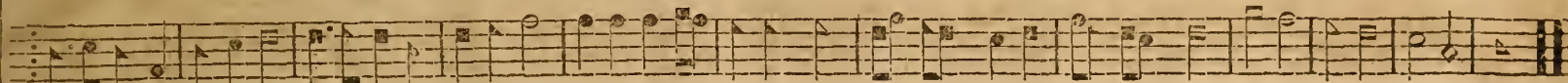
# HERALD ANGELS, continued.

127

Finis.

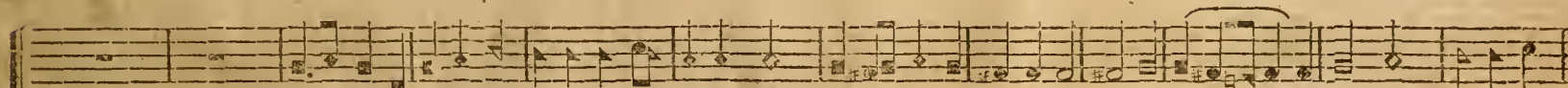


Hark! the herald angels sing,

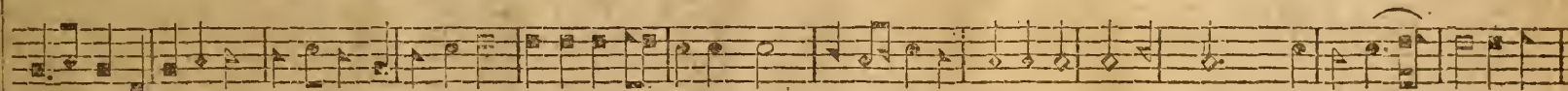


Hark! the herald angels sing,

Glory to the new born King. Glory to the new born King. Glory to the new born King.



Christ by highest heav'n ador'd,



Christ by highest heav'n ador'd,

Christ the everlasting Lord, Christ the everlasting Lord; Late in time behold him come, Offspring



## HERALD ANGELS, continued.

of a virgin's womb, Offspring of a virgin's womb; Veil'd in flesh, the Godhead see, Hail, hail th' incarnate Deity. Hail th' incarnate Deity.

This musical system consists of three staves. The first staff contains the melody, with various note values and rests. The second and third staves provide harmonic accompaniment. The lyrics are written below the staves, aligned with the musical phrases.

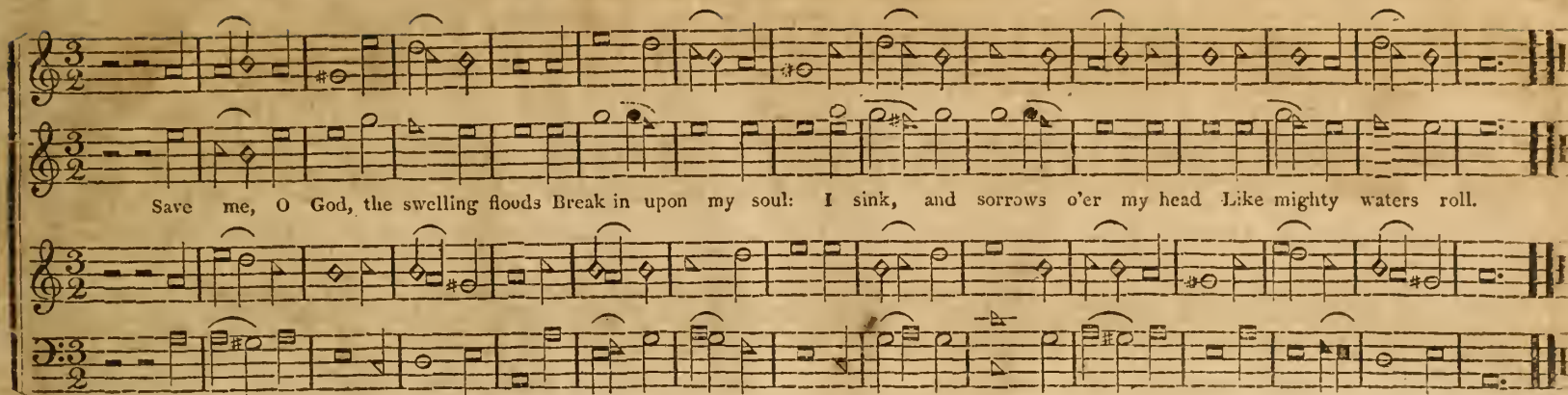
D. S. from the repeat to finis.

Pleas'd as men with man appear. Jesus, our Immanuel here. Jesus, our Immanuel here. Our Immanuel here. Jesus our Immanuel here.

This musical system also consists of three staves. It begins with a repeat sign. The melody is on the first staff, with accompaniment on the second and third staves. The lyrics are written below the staves. The system concludes with a double bar line and repeat dots.

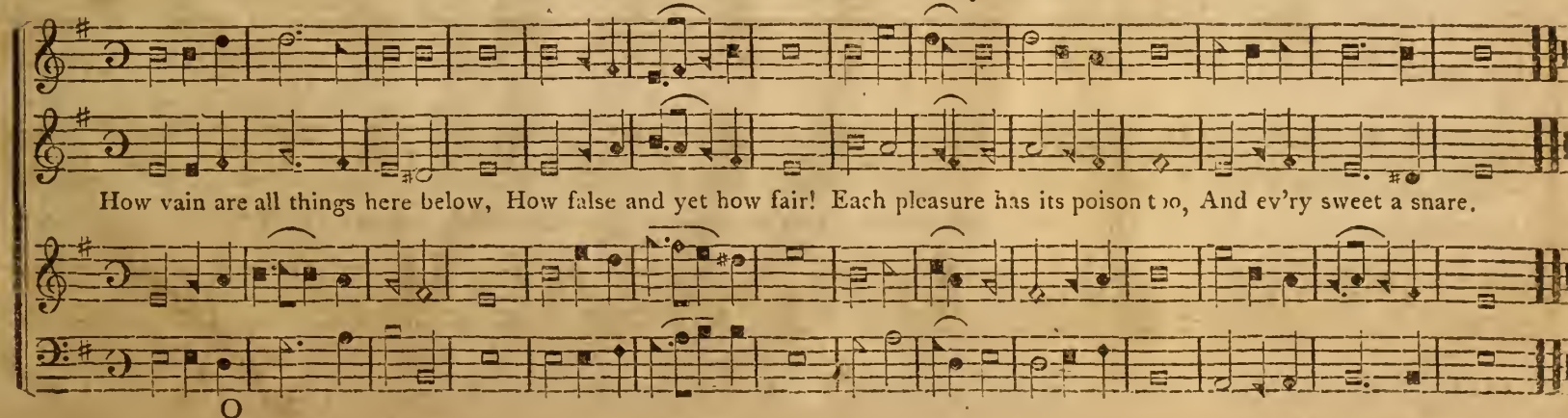
# BROOMSGROVE. C. M. Minor Key on A.

W. Knapp. 129



Save me, O God, the swelling floods Break in upon my soul: I sink, and sorrows o'er my head Like mighty waters roll.

# GEORGIA. C. M. Minor Key on E.



How vain are all things here below, How false and yet how fair! Each pleasure has its poison too, And ev'ry sweet a snare.



## COLUMBIA. Major Key on D.

Columbia, Columbia, to glory arise,  
The queen of the world and the child of the skies;  
Thy genius commands thee; with

rapture behold,  
While ages on ages thy splendors unfold.  
Thy reign is the last and the noblest of time;  
Most fruitful thy

soil, most inviting thy clime;  
Let the crimes of the east ne'er encrimson thy name,  
Be freedom, and science, and virtue, thy fame.

2. To conquest and slaughter let Europe aspire,  
Whelm nations in blood, and wrap cities in fire;  
Thy heroes the rights of mankind shall defend,  
And triumph pursue them, and glory attend.  
A world is thy realm; for a world be thy laws,  
Enlarg'd as thine empire, and just as thy cause;  
On Freedom's broad basis thy empire shall rise,  
Extend with the main, and dissolve with the skies.
3. Fair science her gates to thy sons shall unbar,  
And the east see thy morn hide the beams of her star;  
New bards and new sages unrivall'd shall soar  
To fame, unextinguish'd when time is no more.  
To thee, the last refuge of virtue design'd,  
Shall fly from all nations the best of mankind:  
Here, grateful to Heaven, with transport shall bring  
Their incense, more fragrant than odours of spring.
4. Nor less shall thy fair ones to glory ascend,  
And genius and beauty in harmony blend;  
The graces of form shall awake pure desire,  
And the charms of the soul ever cherish the fire.  
Their sweetness unmingled, their manners refin'd,  
And Virtue's bright image instamp'd on the mind;  
With peace and soft rapture, shall teach life to glow,  
And light up a smile in the aspect of woe.
5. Thy fleets to all regions thy pow'r shall display,  
The nations admire, and the ocean obey;  
Each shore to thy glory its tribute unfold,  
And the east and the south yield their spices and gold.  
As the day-spring, unbounded thy splendor shall flow,  
And earth's little kingdoms before thee shall bow;  
While the ensigns of union, in triumph unfurl'd,  
Hush the tumult of war, and give peace to the world.
6. Thus, as down a lone valley, with cedars o'erspread,  
From war's dread confusion I pensively stray'd,  
The gloom from the face of fair Heaven retir'd,  
The winds ceas'd to murmur, the thunders expir'd,  
Perfumes, as of Eden, flow'd sweetly along,  
And a voice, as of angels, enchantingly sung,  
"Columbia, Columbia, to glory arise,  
The queen of the world, and the child of the skies."

## EXHORTATION. C. M. Major Key on F.

Hibbert.

Counter.

Lord, in the morning thou shalt hear My voice ascending high; To thee will I direct my prayer, To thee lift up mine eye. To thee, &c.



## STRASBURG. L. M. or L. P. M. Major Key on F.

Ah! see him writhe and bleed and die, Give thanks my soul & offer praise;      He bows his head upon the tree, To save, to bless, to comfort me.

See Christ with God's commands comply, And execute his work of grace;

## BREWER. L. M. Minor Key on F.

Moderato.

Come holy spirit, heav'nly dove, With light and comfort from above;      Be thou our guardian, thou our guide, O'er ev'ry thought and step preside.

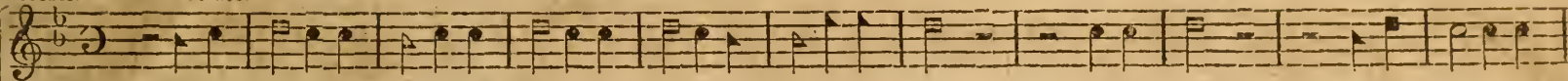


# GRAND CHORUS. Major Key on B.

Handel. 133

Treble.

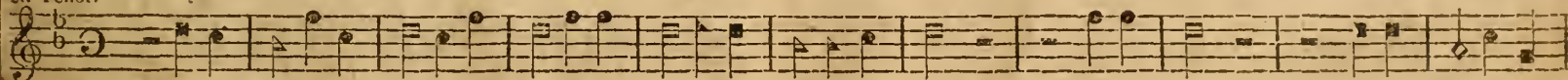
Vivace.



Counter.



2d Tenor.

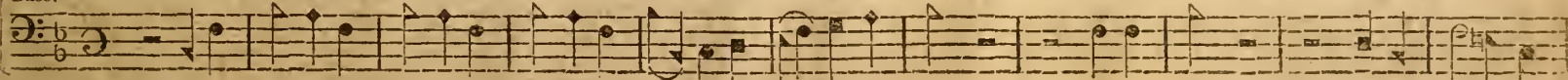


O be joyful in God, all ye lands, O be joyful in God, all ye lands, all ye lands, O be joyful in

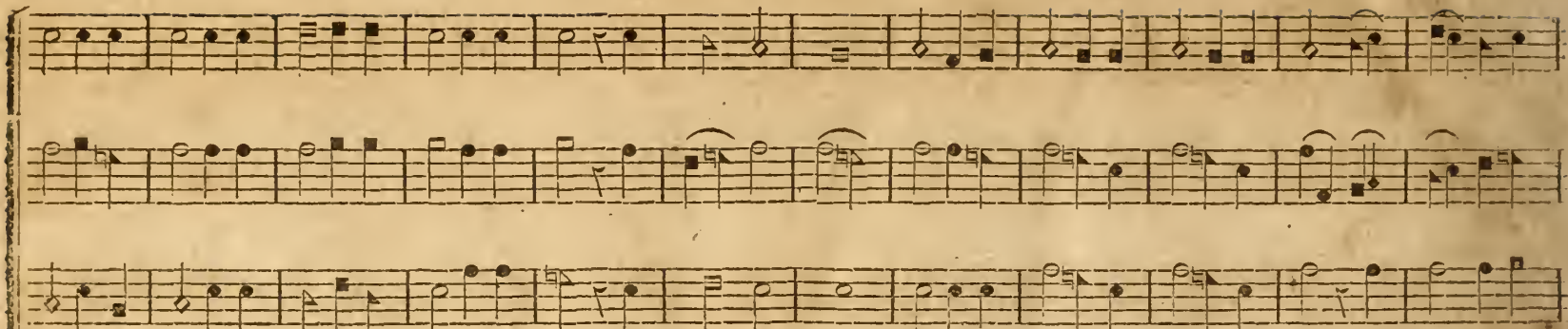
1st Tenor.



Bass.



## GRAND CHORUS, continued.



God, all ye lands, O be joyful in God, all ye lands, Make his praise glorious. O be joyful in God, all ye lands, in God all ye



lands, in God, all ye lands, in God, all ye lands. O be joyful in God, all ye lands, Make his praise glorious.

in God all ye lands,

O be, &c.



Attention, L. M.	60	Evening Chant,	PAGE.	67	Lenox, P. M. 4 6s, 8 & 2 4s.	PAGE.	43	Portsmouth, P. M. 4 6s, 8 & 2 4s	PAGE.	24
Aylesbury, S. M.	69	Enfield, C. M.		56	Lisbon, S. M.		80	Putney, L. M.		118
Anthem from the 146th Psalm,	70	Exhortation, L. M.		93	Mount Calvary, H. M. 7s.		20	Plympton, C. M.		111
Anthem, Luke 19th,	114	Exhortation, C. M.		131	Malotten, C. M.		30	Recovery, L. M.		49
Barby, C. M.	55	Extollation, L. M.		18	Mount Olivet, P. M. 5, 5, 11, D.		61	Religion, C. M.		36
Brattle-Street, C. M.	117	Fairlee, L. M.		21	Marlborough, S. M.		81	Repose, C. M.		17
Brewer, L. M.	132	Farrington, C. M.		94	Marietta, C. M.		81	Resurrection, L. M.		53
Bethlehem, C. M.	92	Felicity, L. M.		37	Majesty, C. M.		48	Strasburg, P. M. or L. M.		132
Bridgewater, L. M.	112	Florida, S. M.		40	Matthias, S. M.		97	Savona, C. M.		54
Broomsgrove, C. M.	129	Funeral Dirge,		84	Mear, C. M.		92	Sabbath, C. M.		21
Brookfield, L. M.	60	Grand Chorus,		133	Mount Vernon, S. M.		88	Savoy, C. M.		121
Bunker-Hill,	120	Georgia, C. M.		129	New Dedham, S. M.		44	St. Martins, C. M.		83
Chant,	40	Gethsemane, C. M.		30	New Suffield, S. M.		51	Spring, L. M.		34
Castle-Street, C. M.	50	Greenfield, P. M.		82	New York,		62	Shirland, S. M.		113
Charing, S. M.	108	Geneva, L. M.		119	Norwalk, C. M.		29	Somers, S. M.		73
Christmas, P. M. 11, 11, 11, 11.	23	Gilgal, L. M.		113	North Salem, C. M.		45	Sorrow's Tear, L. M.		31
Christian Soldier, S. M.	68	Goshen, L. M.		33	Norfolk, L. M.		33	Sunderland, S. M.		67
China, C. M.	73	Golgotha, C. M.		25	North Bolton, C. M.		27	Te Deum Laudamus,		74
Contrition, L. M.	46	Harmony, P. M. 6, 6, 8, D*		16	Northfield, C. M.		95	The Voice of my Beloved,		90
Colchester, S. M.	91	Harmony, P. M. 8, 8, 6, D		89	Ode on Spring,		102	Tolland, P. M. 8s.		19
Columbia,	130	Heavenly Vision,		122	Old Hundred, L. M.		51	Troy, S. M.		72
Crucifixion,	109	Herald Angels,		126	Psalm 48th, S. M.		42	Walsal, C. M.		71
Despair, C. M.	32	Hiram Anthem,		38	Psalm 122d, P. M. 6, 6, 8, D.		41	Washington, L. M.		69
Deity, P. M. 8, 8, 8, 8, 8.	52	Hymn on the Redemption,		106	Psalm 58th, P. M. 6 8s.		34	Weston Favel, C. M.		66
Dormant, L. M.	54	Ingratitude, S. M.		42	Pennsylvania, C. M.		121	Wells, L. M.		87
Dothan, C. M.	22	Immortality, S. M.		22	Pentonville, S. M.		112	Windham, L. M.		59
Dursley, S. M.	96	London, L. M.		47	Pennsylvania, P. M. 10s.		28	York, C. M.		72
Easter Anthem,	98	Liberty, C. M.		57	Piety, C. M.		118	Yellow Springs, L. M.		82
Evening-Shade, S. M.	32				Proclamation, L. M.		26	Zion, C. M.		58

\* D. for double.







Aug 1912  
H. H. H. H.

